DOCUMENT RESUME

ED 409 235 SO 027 177

TITLE	Sculpture of Indonesia. [Teacher's Packet for a Teacher Workshop.]
INSTITUTION	Asian Art Museum of San Francisco, CA.
PUB DATE	Oct 91
NOTE	72p.; Colored brochure and map may not photocopy well.
AVAILABLE FROM	Asian Art Museum of San Francisco, Golden Gate Park, San Francisco, CA 94114 ($20 per slide set; $6 for Literary Themes).
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art Education; *Asian History; *Asian Studies; Elementary Secondary Education; Foreign Countries; Multicultural Education; Non Western Civilization; *Sculpture; Social Studies; Teaching Guides; Visual Arts
IDENTIFIERS	Bali; Indonesia

ABSTRACT

This teacher's packet accompanies a slide presentation on the sculpture found in Indonesia. The packet contains: (1) a slide list with descriptions listing time period and dimensions of each piece; (2) an introductory essay describing the setting of Indonesia, the Central Javanese Period and the Eastern Javanese Period; (3) descriptions of how to create recycled paper fans from Java and Balinese palm leaf offerings; (4) a family guide to accompany the "Sculpture of Indonesia" exhibition; (5) reprints from "Art in Indonesia: Continuities and Change" by Claire Holt (Cornell University Press, 1967) and "Ramayana: Indonesian Wayang Show" by Sunardjo Haditjaroko; and (6) a map of Indonesia. (EH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SO

ED 409 235

Sculpture of Indonesia

October 1991

SO 027 177

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY

MICHAEL MORRISON

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

BEST COPY AVAILABLE

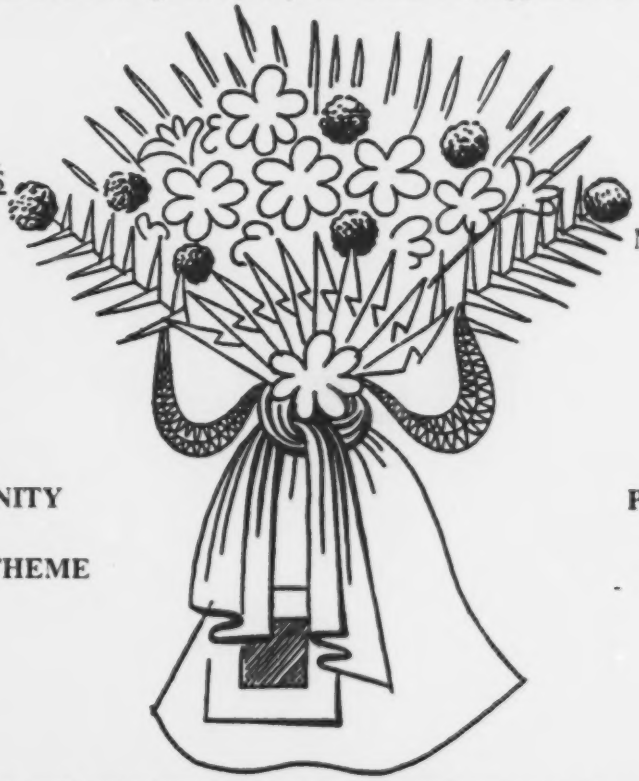
CELEBRATING INDONESIA

An Offering of Workshops

Multicultural, interdisciplinary programs for schools, museums and libraries, providing participatory experiences for children and adults.

BETHANIE GILBERT and ZOE HARRIS recreate the texture and richness of Indonesia through experientially based, visually enchanting workshops. Slides, food, dance, masks, art objects, clothing, musical instruments combine to bring to life the complexity, the aesthetic, the values, and the cultural integrity of a country unique in its diversity and universal themes.

Workshop Content and Themes: Format and content can vary depending upon type of audience, available time, and area of interest. The following are concepts and content suggested as the basis for a presentation:



CULTURAL CONCEPTS

ART AS A PART OF DAILY LIFE

UNITY IN DIVERSITY

CYCLE OF LIFE/ GOOD AND EVIL

FAMILY AND COMMUNITY

RICE AS A UNIFYING THEME

SUBJECT AREAS

MASKS,MUSIC AND ART

THEATER, DANCE, PUPPETS,

RELIGIOUS RITES/ FOLK FESTIVALS

PAPER AND PALM ARTS, TEXTILES

"Diversity is what Indonesia is all about. Indonesia as a country is composed of more than17,000 islands, each one having its own uniquely developed customs, dance, art, music, and local dialect. Yet it's people share a common language and a shared sense of grace and beauty."

BETHANIE GILBERT has studied and performed the masked dance of Western Java in Indonesia and the United States since 1976. She has taught movement, drama and mask work to children and adults in public and private schools, colleges and universities, and was a recipient of a California Arts Council Multi-cultural Artists in the Schools grant.

ZOE HARRIS has traveled extensively in Indonesia and Southeast Asia. She has been a classroom teacher, adult workshop leader, museum educator and multi-cultural consultant for over 20 years. She has received grants from the California Arts Council and the Marin Arts Council.

For more information, contact
Bethanie Gilbert at (415) 331-6395 or Zoe Harris at (415) 453-4918.

SLIDE LIST

Slide #1 — **MT. PENANGGUNGAN**
Eastern Java

Slide #2 — **CANDI BOROBUDUR**
9th century
Andesite, square base, c. 400 feet to a side
Central Java

Slide #3 — **AMITABHA (Cat. #11)**
c. 9th century
Andesite, 41-3/4"
Candi Borobudur, Central Java,
Museum Nasional, Jakarta

Slide #4 — **TEMPLE BELL (Cat. #70)**
c. 9th century
Bronze, 23"
Candi Kalasan, Central Java
Museum Sono Budoyo, Yogyakarta

Slide #5 — **THE BODHISATTVA MANJUSHRI AS A YOUTH (Cat. #46)**
Early 10th century
Silver, 11-3/8"
Ngemplak Semongan, Central Java,
Museum Nasional, Jakarta

Slide #6 — **SHIVA MAHADEVA (Cat. #52)**
c. 9th century
Bronze with gold and silver inlay, 42-1/2"
Tegal, Central Java
Museum Nasional, Jakarta

Slide #7 **BRAHMA TEMPLE: Candi Loro Jonggrang**
9th-10th century
Prambanan, Central Java

Slide #8 **MONKEYS BUILDING CAUSEWAY TO LANKA.**
c. 9th-10th century
Andesite
Prambanan, Central Java

Slide #9 **FOUR-ARMED VISHNU (Cat. #54)**
8th-9th century
Gold repoussé plaque, 14-5/8"
Gemuruh, Central Java
Museum Nasional, Jakarta

Slide #10 **HANGING LAMP IN THE FORM OF A FLYING GARUDA (Cat. # 80)**
Late 8th or 9th century
Bronze, 12-3/8"
Central Java
Museum Nasional, Jakarta

Slide #11 **VISHNU AS NARASIMHA (Cat. #16)**
c. 9th century
Andesite, 33-7/8"
Candi Ijo, Central Java
Suaka Peninggalan Sejarah dan Purbakala, Bogem, Kalasan

Slide #12 **THE ABDUCTION OF QUEEN MRIGAVATI BY A GARUDA (Cat. #18)**
c. 977
Andesite, 21-5/8"
Jalatunda, Eastern Java
Museum Nasional, Jakarta

Slide #13 **HEAD OF A DVARAPALA [Temple Guardian]**
(Cat. #26)
c. 1300
Stone, 16-1/8"
Padang Lawas, Central Sumatra
Museum Nasional, Jakarta

Slide #14 **DEMON-SHAPED BELL FINIAL (Cat. #74)**
Second half of 13th century
Bronze, 8-5/8"
Selumbung, Trenggalek, East Java
Museum Nasional, Jakarta

Slide #15 **DURGA SLAYING THE DEMON MAHISHA**
(Cat. #22)
14th century
Volcanic stone, 37"
Candi Jawi, East Java
Museum Mpu Tantular, Surabaya

Slide #16 **PRAJNAPARAMITA, THE GODDESS OF TRANSCENDENTAL WISDOM (Cat. #24)**
c. 1300
Andesite, 49-1/2"
Candi Singasari, East Java
Museum Nasional, Jakarta

Slide #17 **HANGING LAMP (Cat. #84)**
c. 14th century
Bronze, 12-1/4"
East Java
Museum Radya Pustaka, Solo

Slide #18 **DECORATIVE PLAQUE**
WITH A SCENE FROM THE *RAMAYAMA*
(Cat. #114)
14th-15th century
Gold repoussé, 4-3/4"
Kediri, East Java
Museum Nasional, Jakarta

Slide #19 **ARCHITECTURAL DECORATION (Cat. #105)**
14-15th century
Terracotta, 11-5/8"
East Java
Museum Nasional, Jakarta

Slide #20 **SCENE IN A BLACKSMITH'S SHOP (Cat. #33)**
15th century
Volcanic stone, 64" x 86"
Candi Sukuh, Central Java
Direktorat Perlindungan dan Pembinaan
Peninggalan Sejarah dan Purbakala, Jakarta

SLIDE DESCRIPTIONS

Slide #1 MT. PENANGGUNGAN
Eastern Java

The island of Java, the most populous of Indonesia's 13,000-plus islands, was created by a chain of volcanoes, many of which are still active. The Javanese people view these volcanic mountains with a mixture of reverence and terror because they are the source of the land and its fertility, as well as the abundant fresh water that makes possible the rich harvests of rice. Yet the eruptions which bring up from the depths of the earth enrichment for the land bring death and destruction as well.

Because they are seen to have a life and spirit of their own, volcanoes are venerated by the people with offerings of great value; at special times there are processions up to the smoking top of the active volcanoes so that the villagers may bring gifts of food and fine textiles. Since mountains are also venerated by local inhabitants as the home of the gods and of the souls of their ancestors, they have built temples and shrines on the slopes.

This mountain, Mt. Penanggungan, is no longer an active volcano, although it is still the site of many sacred shrines and temples. It has been associated with the Indian cosmic Mt. Meru because the central peak with its four side-peaks fits the description of that imaginary center of the universe described in sacred texts. The main peak of this extinct volcano and the smaller peaks at the base can be discerned in the slide. There is a legend that tells how the cosmic mountain flew from India to Indonesia and how Mt. Penanggungan represents the top which broke off when the mountain was settling down in east Java.

In the foreground is a wet rice field after harvest. Fresh water for growing the all-important rice crops descends from the mountain like blessings from the gods. Clouds gather around the high mountain peaks causing rain which accumulates in the mountain soils and runs down as streams. The rich soil, warm weather, and abundant water make Java one of the most productive agricultural lands in the world. Two, sometimes three, rice crops can be grown a year. Around the farm house here can be seen banana trees with their big, floppy leaves and papaya trees with their long, spindly trunks.

Slide #2 **CANDI BOROBUDUR**
9th century
Andesite, square base, c. 400 feet to a side
Central Java

Candi Borobudur is the largest ancient structure in the Southern Hemisphere. This Buddhist monument was erected in central Java from more than two million cubic feet of stone fashioned into more than one and a half million blocks. Begun about A. D. 780 and probably consecrated in A. D. 824, it took nearly fifty years to complete. Its low, domed profile has been compared by Jan Fontein, the curator of this exhibition, to a large cake that fell in the baking.

The symbolism of this religious monument is three-fold. It represents a *stupa* (Buddhist reliquary mound), a cosmic Mt. Meru, and a three-dimensional *mandala*. There are six square terraces and three circular ones covering a small hill. A staircase in the center of each of the four sides leads directly to a crowning *stupa*. The six square terraces represent the earthly realms, and the upper three circular ones represent the heavens.

The visitor to the monument, who would most likely have been a pilgrim, walked around it in a clockwise direction on each level, a religious practice called circumabulation. In India where the practice of circumabulation of Buddhist *stupas* originated, one was expected to walk around following the direction of the sun (i.e., in a clockwise direction). Even though Java is below the equator where the sun travels counterclockwise through the northern sky to the west, pilgrims to Borobudur were still supposed to walk around clockwise with their right side toward the monument. The narrow galleries on each terrace are walled in by a high balustrade so that the focus is narrowed for the worshipper, encouraging concentration on the one-and-a-half miles of contiguous panels of carved reliefs that tell the stories of the life of the historical Buddha and the Jataka tales of his previous incarnations, as well as tales of the journey of a pilgrim named Sudhana. Overhead, on the inner wall, the visitor can catch a glimpse of a large, serene Buddha image seated in a niche, and by the time the visitor reaches the fourth terrace, he has, like Sudhana, left the worldly realm and is in the paradise of the *bodhisattvas*.

At the fifth level he emerges onto an open terrace with views out over the landscape. A few steps take him onto the first of the three circular platforms, each occupied by perforated *stupas* that contain

barely visible images of one of the cosmic Buddhas. The larger *stupa* at the very top has no window or door to look into. Although it contains two chambers, there were no images in it when it was first recorded by Western visitors in the mid-19th century. Since the *stupa* had been smashed open, perhaps images were stolen from it or perhaps it was always empty, representing the ultimate void.

Slide #3 **AMITABHA (Cat. #11)**
c. 9th century
Andesite, 41-3/4"
Candi Borobudur, Central Java,
Museum Nasional, Jakarta

This stone image of a Buddha originally sat in one of the ninety-two niches on the west façade of Candi Borobudur. Carved from a volcanic stone called andesite, the statue is almost 42 inches tall. The Buddha sits in a meditative pose, legs crossed, feet on thighs. His hands, palm up in his lap, are in the meditation *mudra* (gesture). Similar images sit in niches facing the other three directions, where each direction is represented by a specific Buddha identifiable by means of his particular *mudra*.

Certain details of this image indicate that he is a Buddha: the protruberance of his skull, called an *ushnisha;* the small tuft of hair or mole between his eyes, the *urna*; and the elongated earlobes empty of jewelry. Also, as a Buddha, he is shown wearing simple robes which wrap around his body, leaving his right shoulder bare. The thin outer garment clings to his body showing the softly modeled torso beneath. At his ankles you can see the pleated hemline of the under garment and the straight hem of the shorter outer robe. Stylistically the image is modeled after classical Gupta images of the 4th to 6th centuries. The Indonesian modifications to the Indian ideal include a rounder head with smaller facial features and a broader, heavier body.

His serene posture and inward gaze express the Buddhist ideal of the completely enlightened human spirit: composed, radiant, peaceful. As a manifestation of ultimate wisdom, he is unperturbed by the bustle of life depicted on the wall panels behind and below him.

Slide #4 TEMPLE BELL (Cat. #70)
c. 9th century
Bronze, 23"
Candi Kalasan, Central Java
Museum Sono Budoyo, Yogyakarta

This Buddhist temple bell is fairly large, almost two feet in height. It is made of bronze with a silvery cast that may have been produced by a high silver content in the bronze or by a "gilding" process using silver or lead. There is no clapper inside, since the bell was rung by hitting the outside with some kind of mallet.

The shape of the bell recalls the shape of the *stupas* on Borobudur, although it is more richly ornamented with jeweled garlands, fluttering birds, and a pearl band. There are lotus seats near the bottom and near the top. On the upper seat there is an image of a rampant lion surmounted by a ring for hanging the bell. The image of the lion is appropriate for a Buddhist object since the Buddha was known as the "lion of the Shakya clan" and his voice when preaching was likened to "the roar of a lion." This lion is tense, bursting with powerful energy. Its open mouth and bulging eyes, arched back, and raised front claws express a kind of dynamic energy quite different from the composed quality of the images of the Buddha.

Slide #5 THE BODHISATTVA MANJUSHRI AS A YOUTH
(Cat. #46)
Early 10th century
Silver, 11-3/8"
Ngemplak Semongan, Central Java,
Museum Nasional, Jakarta

One day in 1927 a farmer who lived near the north coast of Java was plowing his fields when his plow, hitting something hard, turned up this beautiful, solid-silver statue. The image is almost a foot tall and weighs eighteen pounds. It represents a Buddhist deity, the Bodhisattva Manjushri as a youth. A small sheet of silver, stuck in the loop on its foot, bears an inscription of the Buddhist creed.

Bodhisattvas are beings who seek the enlightenment of a Buddha not just for themselves but in order to help all other beings.

Manjushri is the Bodhisattva of Wisdom. Here he is represented as a youth and therefore does not yet have his sword that cuts through ignorance. He does, however, hold his other attribute, a blue lotus blossom on which sits the book of ultimate wisdom, in his left hand. His right hand is extended with the palm out and fingers pointing downward in the *mudra* of generosity, or gift-giving.

One of the attributes of his youthful form is the necklace strung with mounted tiger claws and an amulet holding two tiger teeth. This kind of necklace was traditionally given to boys in India as an amulet for protection. It was also traditional for boys to have their heads shaved except for three long locks of hair. We can see them here, two pulled back over the ears and curling onto his shoulders, with the third at the crown of his head held back by an ornamental clip.

Bodhisattvas, unlike Buddhas, are represented as princely figures symbolizing the richness of the tradition and the bountifulness of their love and wisdom. This Manjushri takes the form of a young prince dressed in a finely worked textile and bedecked with elaborate jewelry, including a belt buckle, armbands, and heavy earrings (the kind that had stretched the earlobes of the Buddha). Across his torso he wears the sacred thread of a high-caste Hindu, here made of a strand of pearls held by a clasp with floral scrolls and an inlaid gem.

Although he sits in the pose of ease, *lalitasana*, with one leg drawn up in front of him and the other stretched slightly forward, his body is held firmly erect. It is not as relaxed a form as its Indian prototype. This image demonstrates the Indonesian preference for the artistic expression of strength and control, for uprightness and discipline.

Small cast-metal statues were a ready means of transferring the imagery of the religions of both Buddhism and Hinduism from India to Southeast Asia. They were not too big or too heavy to be transported, while the precious, durable nature of the material made them treasured objects to be treated with reverence and imitated by local metalsmiths. Bronze casting was already well developed in Indonesia, so artisans were able to reproduce the images they saw and to change them to a style more in keeping with their tastes.

Slide #6 - SHIVA MAHADEVA (Cat. #52)
c. 9th century
Bronze with gold and silver inlay, 42-1/2"
Tegal, Central Java
Museum Nasional, Jakarta

This bronze image is of the Hindu god Shiva in his most benevolent and powerful form as Mahadeva, the Great God. He stands tall and straight (the image is about 42 inches high) with his weight evenly distributed on both feet. His eyes, including the vertical third eye, have been inlaid with silver and his lower lip with gold.

Shiva, one of the three supreme gods of Hinduism and the most important one in Indonesian Hinduism, can be identified by various symbols, especially the third eye. In his four hands he holds two of his attributes (symbolic objects): a fly whisk and a bottle of holy water. His other two hands may have held a string of prayer beads and his most common attribute, a trident. In the piled-up hair he wears a crescent moon and a skull, while a snake is looped across his chest, all symbolic of his connection with the cthonic powers, or earth wisdom.

In Indonesia Shiva is the most important of the three primary Hindu gods: Shiva, Vishnu, and Brahma. As such, he takes on some of the characteristics of the other two. Whereas in India he is primarily associated with the powers of magic and asceticism, in Indonesia he acquires some of Vishnu's attributes of kingliness. Here we see, along with the moon and skull in his hair, a lovely jeweled diadem, among other jewelry on his person. Instead of a short Indian dhoti here he wears a graceful sarong, handsomely belted, over which he wears a draped tiger skin, an awesome sign of wildness and power, beautifully depicted in low relief.

Like the youthful Manjushri this image is modelled after Indian images from the northeastern Indian kingdoms of Pala and Bihar. There, as in Indonesia, Buddhism and Hinduism existed side by side. Images share a common refinement and subtlety of modeling, producing a soft, sensuous grace. Buddhist images, however, tend to be more withdrawn and inward in their expression, while Hindu gods show a more intense and outward-directed energy.

Slide #7 BRAHMA TEMPLE: Candi Loro Jonggrang
-- 9th-10th century
Prambanan, Central Java

As Borobudur is the classic Indonesian Buddhist temple, the Hindu complex known as Candi Loro Jonggrang at Prambanan is the masterpiece of Central Javanese Hindu architecture. The site consists of three primary temples and several smaller ones within a walled enclosure that is, in turn, enclosed within two more walled areas. The huge central temple, about fifty meters in height, is dedicated to Shiva. It is flanked by smaller temples measuring twenty-three meters in height, one to Vishnu on the north and this temple to the god Brahma on the south. All three temples face east. In contrast to the low, dome-shaped profile of Borobudur, these temples soar majestically heavenward, emulating great mountain peaks, homes of the gods.

The temple is composed of three parts: the platform with a pathway for circumambulation walled off from view by an elaborate balustrade; the main body of the temple with four separate rooms, or cellas, to hold the sacred images; and a many-tiered roof rising to a spire. A steep staircase leads first to the platform and then up further to a cella. This cella is a small chamber with room for an image and for the performance of rituals; it is not a gathering place for the faithful. The primary image is, at one and the same time, an image of the Hindu god and the seat upon which the ancestor spirit of a deceased king can descend.

This complex is dedicated to one of the Sanjaya kings whose spirit is fused with the god Shiva, represented by the Shiva Mahadeva image (similar to but larger than the one illustrated in Slide #7) in the primary temple. Although the image may be dedicated to the deceased king, with the king's spirit believed to be fused with the god upon his death, there is no evidence that the images were really portraits or physical likenesses of the kings.

As one walks around these temples within the platform gallery, one can "read" the carved reliefs placed in the outer wall. On this and the Shiva temples the reliefs tell the story of the *Ramayana*, one of the two great Hindu epic tales.

Slide #8 MONKEYS BUILDING CAUSEWAY TO LANKA.
c. 9th century
Andesite
Prambanan, Central Java

This is the last relief of the *Ramayana* on the Shiva temple. You can see how it is placed low along the high outer wall of the gallery. Lit by sunlight, the panels are sometimes in deep shadow and sometimes in bright light.

In this part of the story, Rama has made friends with the monkey king and his faithful general, Hanuman, who help him find his beloved wife Sita. She had been kidnapped by the demon Ravana and spirited away to his palace on the island of Lanka. Hanuman has located her in the palace and has tried to persuade the demon to return her to Rama. "No way," says Ravana; "she is going to be my wife." So now the forces of Rama and his monkey allies are planning their attack on Lanka. There is one major problem, however, and that is how to get the army across the ocean to the island kingdom.

In this scene the monkeys have gathered boulders and are starting to build a causeway across the water. They are bringing the boulders to the water's edge and hurling them into the ocean. The inhabitants of the ocean rise to the surface and show their anger, trying to scare the monkeys and stop the building project. The churning water is full of different kinds of fish and sea monsters, crabs and sea serpents (*nagas*). Some of the beasts seem to be swallowing the stones. Beyond the ocean scene you can see the armies of Rama and the monkeys heading for the palace across the successfully completed causeway.

The reliefs are carved on blocks of stone that are fairly large, permitting liveliness and freedom in the composition of the scenes. The monkeys are shown in a variety of poses, overlapping to give a sense of space. They do not recede indefinitely into space but form a band against a kind of backdrop, their bodies in different postures -- crouching, reaching, standing -- thus putting them all at a variety of levels. Arranged in a steep diagonal thrust they are depicted at the peak of activity and intensity of expression at the water's edge. The ocean is churned up by the activity of the fish rising angrily to confront this disturbance of their home. It is depicted in a deeply cut pattern of scallops and S-shapes. Caught up in its violent motion, little fish and crabs converse and a *naga* joins the fray. A sea bird, seeming to perch on the crest of a wave, adds his comments on the situation.

As the mountains were seen by the Indonesians to be the home of the gods and the source of everything good, the oceans were seen as the unpredictable source of death and disease. Oceans are dangerous; they are vast and uncontrollable. In Indonesia one turns toward the mountain to receive its blessings and the inspiration of the gods and to the ocean to propitiate it and try to gain some level of control over it. It is no wonder the monkeys are agitated and excited as they pit their ingenuity against this awesome force.

Slide #9 FOUR-ARMED VISHNU (Cat. #54)
8th-9th century
Gold repoussé plaque, 14-5/8"
Gemuruh, Central Java
Museum Nasional, Jakarta

This fairly large-sized, gold repoussé plaque displays a four-armed image of Vishnu, the Preserver, in all his radiant glory. Repoussé is a technique of metalwork where the design is hammered outward from the back with the pliable metal supported in a sticky, resinous material. It is an economical way to produce a relief image in a very precious material.

Vishnu, one of the triad of supreme deities in Hindusim, along with Shiva and Brahma, is known as the Preserver. (In traditional Indian Hinduism each of the three deities presides over one of the three phases of activity of the absolute godhead: creation, preservation, and reabsorption.) It is his role to maintain life and promote the balance of forces in the universe; therefore, he is periodically called upon to incarnate himself, descend to earth, and conquer some overpowering demonic energy. Rama is one of his incarnations, or *avatars*. Vishnu is represented here in his primary form as a kingly god, majestically adorned with a crown, precious jewels, and costly silks. His sacred thread is a triple strand of pearls. He carries attributes of power and promise: a club, a discus, a conch-shell trumpet, and a seed (here a box-like object). Flowers rain down upon this regal god as he stands on a lotus blossom beneath a garland of jewels. Behind his head is a sunburst halo. The little figure beside Vishnu is his mount Garuda: half eagle, half human. In this example Garuda is represented as a man with wings, an indication that it was made in the early part of the Central Javanese period. He holds in his hands a snake, the creature with whom he is in constant battle.

This plaque is one of four such pieces, along with five gold images, that made up one of the largest hoards of gold to be found in Indonesia. It came to light in 1903 in the highlands of central Java, near the Dieng Plateau. Some small temples in this area are among the earliest remains to show the penetration of the Hindu religion into Indonesia. It is significant that these buildings are found in the center of the island on a mountainside, because it indicates that local rulers voluntarily adopted the new religion and integrated it into their existing tradition of mountain ancestor shrines.

Slide #10 **HANGING LAMP IN THE FORM OF A FLYING GARUDA (Cat. # 80)**
Late 8th or 9th century
Bronze, 12-3/8"
Central Java
Museum Nasional, Jakarta

Not just images, but also utilitarian objects were made of bronze in the Central Javanese period. This hanging lamp held oil in the lotus leaf cups and the hollow conch shell held by the image of a flying Garuda. Here Garuda, Vishnu's mount, is depicted with more of his bird attributes. Not only is he winged, but he also has the face of an eagle. The sharp beak and beady eyes with their penetrating gaze give the impression of fierce determination. Garuda is not only the vehicle upon which Vishnu rides but is also his messenger. In Indonesia Garuda became an important deity in his own right, perpetuating the traditional symbolism of birds as spiritual guides. Here he is shown flying through the air alone, wings outspread and legs kicking up behind. He holds the stems of the two lotus leaves and the conch shell in his two hands in front of him. The jewelry, neck rings, and full-bodied figure are all similar to the other images we have seen and thus date him to the Central Javanese period of strong Indian influence. The lamp was suspended from the loop at the back of the head. When hanging lit at night, it could move gently in a breeze, casting flickering shadows on surrounding surfaces.

Slide #11 **VISHNU AS NARASIMHA (Cat. #16)**
c. 9th century
Andesite, 33-7/8"
Candi Ijo, Central Java
Suaka Peninggalan Sejarah dan Purbakala, Bogem, Kalasan

This startling stone image depicts Vishnu as the man-lion Narasimha (*nara* = man; *simha* = lion), an incarnation he assumed to rid the world of the demon, Hiranyakashipu. It was found with the remains of a small temple on a mountainside in central Java along with other forms of Vishnu that are rarely portrayed in Indonesia. As Shiva became the dominant Hindu deity in Indonesia, adopting many of the characteristics of Vishnu, interest in the various stories of Vishnu's nine incarnations declined. Only as Rama, hero of the *Ramayana*, and as Krishna, a crucial participant in the *Mahabharata*, the two great epic tales from India which became the source of inspiration for Indonesia's dance-dramas and puppet theater, is Vishnu's incarnational role preserved in Indonesia.

The demon Hiranyakashipu, like other demons, had managed to secure a boon from Brahma for penances he had performed, making him, he thought, invulnerable to any and all enemies. Brahma's boon provided that Hiranyakashipu could not be killed by god or man or beast; further, he could be killed neither in the daytime nor at night, neither inside nor outside. Confident of his invincibility, he proceeded to plunder the world around him. In particular, he forbade the practice of any religion other than the worship of himself. Now it happened that his son, Pralabha, was worshipping Vishnu in secret. When Hiranyakashipu found out about this clandestine worship, he was outraged. At first, he tried to persuade Pralabha to stop his veneration of Vishnu; failing that, he commanded him to stop. As a last resort, he tried all kinds of torture; still, Pralabha insisted that the one, all-powerful, ever-present god was Vishnu and that he would continue to worship him. Outraged, the king kicked a pillar and asked his son if Vishnu, who was supposed to be everywhere, was inside the pillar. When the son answered, "Yes," Narasimha burst forth from the pillar and snatched up the king bending him backwards over his thigh. Standing on the threshold (neither inside nor outside) at twilight (neither day nor night), this man-beast (neither god nor man nor beast) ripped open the demon king's chest with his bare hands.

This image showing the demon sprawled backwards over Narasimha's right leg with his own right leg kicking futiley in the air

has no direct prototypes in India, where the demon is lying more quietly over Narasimha's left thigh. It shows the Indonesian sculptor's own interpretation of the story, relying only upon the text and, perhaps, upon a verbal description of an Indian image.

Slide #12 **THE ABDUCTION OF QUEEN MRIGAVATI BY A GARUDA (Cat. #18)**
c. 977
Andesite, 21-5/8"
Jalatunda, Eastern Java
Museum Nasional, Jakarta

This small relief panel was once part of the elaborate waterworks of Jalatunda, a sacred bathing place on Mt. Penanggungan (see Slide #1). It was one of sixteen similar reliefs which decorated the wall of a fountain tank above a large, rectangular basin. Water poured out into the basin below through holes near the bottom of this and the other panels. Here is an instance of a mountain shrine celebrating the mythical origins of a king and the sacredness of the sources of fresh water. The water was valued not only for its importance in agriculture, food, and physical cleanliness, but also for spiritual purification.

This monument has associations with King Udayana who reigned in eastern Java in the late 10th century. (An inscription on the back wall dated to 977 indicates that it was made during his lifetime and is not a funerary shrine; however, it does deal with ancestors.) The panels depict scenes from the lives of generations of the Indian epic heroes, the Pandavas, whose feud with their cousins is immortalized in the *Mahabharata*. This panel displays scenes from the story of the birth of Udayana, the last of the Panadavas. It seems that the Javanese King Udayana wanted to immortalize himself and his ancestors by association with these epic heroes.

The story illustrated here relates how the pregnant Queen Mrigavati had a strange craving to bathe in a pool of blood. Her husband, the king, sought to indulge her but substituted a pool filled with red dye. When the queen had finished bathing, she was, of course, tinted red; a giant Garuda flew by and, mistaking her for a piece of red meat, seized her and flew off. The king ran after him trying to rescue his beloved queen. When the Garuda realized his mistake, he dropped her off on a mountain peak. There she was found

by the son of a hermit who lived on the mountain and was invited to come and live with them, where she gave birth to her son Udayana.

Of this strange tale of unusual cravings, giant birds, and birth in a mountain hermitage the artist chose to depict the dramatic moment when the bird has snatched up the queen and is flying off with her. The king is running after them, his arms raised in his effort to catch the bird, who turns back to look at him. The queen sits with her knees bent, bracing herself with one arm on the back of the Garuda. Her loose hair is flying back from her face, which is missing. (The monument was vandalized at some time in its history.) On the left we see the palace of the king and queen, and below on the right is the hermit's cave and small hut where she will give birth to her son Udayana.

Although the reliefs at Borobudur and Prambanan show Indonesian departures from the Indian prototypes, these reliefs demonstrate an even greater move towards a fully Indonesian style. The figures have slender, supple bodies and proportionately larger heads with full, puffy hairdos. The palace buildings, too, are simple, airy structures with double roofs and the open upstairs area typical of Indonesian houses, rather than the eleborate stone palaces of India depicted in the earlier reliefs. But perhaps the most telling details are the stylized, cubical mountains; puffy, curling clouds; and strange, H-shaped layers of mist that are in the background. Just a hint of this fanciful artistic imagination was displayed in some of the Prambanan reliefs, but here it is more freely explored, creating a magical and mysterious setting for this bizarre story. The worlds of man, nature, and the spirits are subtly interpenetrating.

Slide #13 **HEAD OF A DVARAPALA [Temple Guardian]**
(Cat. #26)
c. 1300
Stone, 16-1/8"
Padang Lawas, Central Sumatra
Museum Nasional, Jakarta

Dvarapalas are scary-looking guardians who protect the entrances to temples and other special places. They look mean and fierce in order to scare away evil that might try entering to contaminate or destroy the holy place.

This is the head of a dvarapala that was probably a little over life size and which guarded a Buddhist temple on the island of Sumatra. It shows the usual large, round face with bulging eyes that was common on dvarapalas in the 9th century, such as on the one remaining guardian from Borobudur; this example is even fiercer. It has long fangs, a conical headdress tied up with snakes, snake earrings, and a bulging third eye above his furrowed brow. These features indicate that he is associated with the later Tantric form of Buddhism which was practiced in Indonesia in the late 13th century.

The head is one of a pair which were removed from the site and placed in a Jakarta museum by a Dutch archaeologist in the mid-19th century. The bodies of the sculptures remaining at the site were vandalized at a later date. Although damaged, they display some of the same snakey jewelry that we see on this head. They are depicted shaking their left index finger at would-be wrong-doers, in the Indian *tarjani mudra*. However, in India the gesture is usually made with the right hand. Because these figures are decorated with snakes, they are associated with magic and supernatural powers, which in Indonesia connects them with the unpredictable, dangerous forces of the left side of the body. Some of this same energy is seen to come from the south and from the turbulent oceans.

Slide #14 **DEMON-SHAPED BELL FINIAL (Cat. #74)**
Second half of 13th century
Bronze, 8-5/8"
Selumbung, Trenggalek, East Java
Museum Nasional, Jakarta

This little bronze figure of a demon is only 8-1/2 inches tall. It originally ornamented the top of a bronze bell which was suspended by the chain connected to the figure by the loop of his hair. Demons and the guardians that guard against them have many features in common, such as bulging eyes, fangs, squat proportions, and a big belly. Sometimes these figures are associated with snakes or skulls, symbols of the power of the underworld. Demons and guardians look alike since it was considered best to fight fire with fire.

In this bronze example of a demon the mouth and teeth are especially large and the detail of the bushy eyebrows emphasizes the bulging eyes. Although he is small, he has the sense of bulk and

power appropriate for a demonic figure. Interestingly, he is also embellished with jewelry, scarves, and even wing-like projections depicted in fine detail. These features lighten the mood and give him a kind of fanciful quality that is also found in *wayang* puppets.

This demon carries in his hand a bottle of a type called a *kendi*. It is used for holy water or for the elixir of immortality belonging to the gods. In the introductory section of the *Mahabarata* there is brief mention of a demon who stole the elixir and was tricked by Vishnu into giving it back. The story was enlarged and embellished in a later Javanese poem which gives the demon the name Ratmaja. The poem spells out the trick Vishnu played by turning himself into a beautiful woman to lure the demon from his purpose. Perhaps it is this story that is being represented here. The interaction between good and evil in daily life and in the sphere of the gods is a constantly fascinating subject and a recurring theme in all the arts of Indonesia.

Slide #15 **DURGA SLAYING THE DEMON MAHISHA**
(Cat. #22)
14th century
Volcanic stone, 37"
Candi Jawi, East Java
Museum Mpu Tantular, Surabaya

In this image we see the goddess Durga slaying the demon Mahisha, who had taken the form of a bull. This has always been a very popular theme in Indonesian art. It occurs frequently in both central and east Javanese art, often as a fairly large image for the north cella of a temple to Shiva. This well-preserved statue came from a small Shiva temple, Candi Jawi, in east Java. At some time in the past the temple had been destroyed, perhaps by earthquake, and the statue buried. There it remained intact until the temple was excavated between 1938 and 1941.

Durga is one of the several forms taken by the Goddess Uma, consort of Shiva. In Indonesia she is seen not just as the great warrior goddess, conqueror of the demon, but as the goddess who rules over death and demons. In this typical Indonesian version, the goddess stands, feet apart and knees bent, astride the buffalo-demon she has finally killed after a lengthy and difficult battle. Although she is actively involved in the subjugation of the beast, her mood is withdrawn. She acts out of duty, not because she enjoys it. The true

demon, who had just taken the form of a buffalo, has emerged in a child-like form from its neck. Durga is exerting her control over him by placing her hand firmly on his curly-haired head.

Mahisha was a demon who had gained great boons from Brahma that made him invulnerable to the powers of the gods individually. Brahma brought them all together to pool their resources in order to overpower Mahisha. From their combined anger and determination the goddess Durga arose. The gods gave her their weapons so she could act for all of them at once. She holds here the discus and conch of Vishnu, the bow and arrow of Shiva, a sword surrounded by the aura of radiance common to Majapahit imagery, and a shield. With her two lower hands she holds the tail of the bull and pushes down on the head of the emergent demon. The demon's boon did not protect him from attack by a woman, and so, even though he changed from one form to another trying to outwit and outmaneuver her, he was ultimately unable to avoid her conquest.

Showing the more conservative nature of the major icons, this image is closer in style to the Central Javanese images than was the relief panel from Jalatunda made nearly 400 years earlier. The figure here is full-bodied and powerful. She is wearing heavy jewelry and her conical hairdo is bound with several jewelled bands. A tiara is tied across her forehead. The design of ribbons fluttering upwards in the halo around her head is a feature of East Javanese sculpture.

Slide #16 **PRAJNAPARAMITA, THE GODDESS OF TRANSCENDENTAL WISDOM (Cat. #24)**
c. 1300
Andesite, 49-1/2"
Candi Singasari, East Java
Museum Nasional, Jakarta

This stone image, majestic and mysterious at the same time, represents the Buddhist deity of supreme wisdom, the goddess Prajnaparamita. It has also been called an idealized portrait of Queen Dedes, first queen of the Singasari dynasty and ancestor to all future kings of both this and the following Majapahit dynasty.

Prajnaparamita is a supreme goddess; she is sometimes called the Mother of the Buddhas. Withdrawn into herself, she sits on a lotus blossom that rests on a throne. Her legs are in the lotus posture, *padmasana*, and she holds her hands in the gesture of teaching, or

setting the wheel of the law in motion, *dharmachakra*. Her attribute, the book of transcendental wisdom (knowledge which rises above common thought and ideas), sits on a lotus which grows from a bulb-like base and twines itself around her left arm. Perhaps in the Buddhist tradition of representing the richness of the teachings through images with regal adornments and perhaps because she is an idealized representation of the queen, she is richly adorned with a crown, layers of elaborate jewelry, and beautifully patterned textiles. The precision and ornateness of these surfaces contrast strikingly with the unadorned areas. The crisply curling ornament at the outer edge of the throne might also be seen as a flaming rim of an aura, radiating her teachings of divine wisdom.

The image has been called by some the masterpiece of Indonesian sculpture. The perfection of its forms, the richness of its ornament, and the serenity of its expression combine to create an effect of sublime beauty. Like the Amitabha Buddha from Borobudur, she sits in perfect balance with her legs folded, her back straight, and her eyes lowered. However, the almost equilateral-triangle shape of the composition of the Borobudur image that gives it its profound stability and repose has been modified here by the narrowing of the base, the elongation of the torso, and the pulling in of the arms. The triangle is taller and thinner and it is complemented by the rectangular thrust of the torso. The long necklace of a triple strand of pearls helps outline this rectangle as it cascades from her shoulders to the outside of her breasts down to her hip girdle. The deep relaxation into the void sensed in the earlier Buddha has been replaced by a new quality of uprightness that can also be detected in the delicate modelling of the face with its finely chiseled features. Still, the goddess is serenely unperturbed by the world around her; she is exquisite and refined, vital and restrained.

Seldom do we have a chance to see classical Indonesian sculpture in such a pristine state of preservation; so often the art has been vandalized or abandoned to the elements by those whose beliefs were different. This piece is indeed a great treasure.

Slide #17 **HANGING LAMP (Cat. #84)**
c. 14th century
Bronze, 12-1/4"
East Java
Museum Radya Pustaka, Solo

This hanging lamp from east Java is more complex and mysterious than the central Javanese one illustrated in Slide #10. Even though it is slightly smaller in its largest dimension than the other lamp, it is composed of many more parts and covered with intricate detail.

The delicacy and precision seen in the description of the lavish jewelry on statuary of the Singasari and Majapahit periods reflects the actual fineness of the metal worker's art. Many bronze and precious metal objects made for ritual and ceremonial uses are preserved from this period. They show a love of detail and the patient precision of the skilled craftsman.

Several lamps similar to this one show the success of this particular design to fit its function. The sculptural decoration is mounted above the lamp proper, which is a rectangular oil basin compartmentalized into two sections, the corners of which are pinched into narrow troughs to support the four wicks. Lacy, flame-like forms join the outer rim of the basin to the square column. Above the top of the column on a raised platform under an arch decorated with flame-like curlicues, stands the figure of a giant owl with its wings outstretched. It is being ridden by a delicate, slender-limbed figure. There is no known story or tradition that explains this image, but it does seem appropriate to decorate a lamp with an owl, "for 'the time when the lamps are lit' (Old Javanese: *pasang samar*) this bird embarks upon his nocturnal excursions" (from the catalogue, *The Sculpture of Indonesia*, p. 252).

Altogether, the lamp would have a magical quality when lit. The flickering flames would illuminate the sculptural detail with a pulsing, strobe-light effect, and the images would create ever-moving shadows against the walls around it. In Indonesia the concept of shadows is an important one. The notion of the world of shadows was responsible for the earliest shadow puppets (*wayang kulit*), which were created in association with ancestor rites. The use of puppets was then extended to make the Indian epic tales, particularly the *Ramayana* and the *Mahabharata* come to life.

Slide #18 **DECORATIVE PLAQUE WITH A SCENE FROM THE *RAMAYAMA* (Cat. #114)**
14th-15th century
Gold repoussé, 4-3/4"
Kediri, East Java
Museum Nasional, Jakarta

This small repoussé gold plaque, about 5 inches wide, depicts a scene from the *Ramayana* that we have seen before: monkeys building the causeway to Lanka. This pivotal moment in the story was frequently represented in a variety of media in Indonesia.

How different these two lithe monkeys are from the earnest, solid simians depicted at Prambanan. They take to their task in a spirit of intense but light-hearted excitement; the decorative pattern of sweeping curves and reverse curves seems to echo the monkeys' exuberant behavior. The crab still doesn't like to have his territory invaded by these noisy creatures and reaches up with his outstretched claws to attack the monkeys. (There is a local Indonesian version of the epic in which the crab is described as an ally of the demon Ravana and does the most to try to stop the building of the causeway.) Tree trunks lashed together as part of the construction appear at the top. The rocks needed to dam the waters appear weightless. Water, clouds, waves, and rocks partake of the same matter. Even lush tropical plants take on similar curling, billowing forms, while sprays of foam from the crashing waves are shown with almost the same sharply pointed forms as the leaves.

This lovely gold relief, perhaps worn as a piece of jewelry, is a beautifully designed, exquisitiely produced, playful reminder of an episode in a well-known story. It is an example of the best tradition of decorative art.

Slide #19 **ARCHITECTURAL DECORATION (Cat. #105)**
14-15th century
Terracotta, 11-5/8"
East Java
Museum Nasional, Jakarta

Important buildings, such as palaces, in the East Javanese period were made of brick and wood and decorated in various ways with elements made from clay. These elements included roof tiles and

ornaments, window frames, and pillar sleeves. Some of this ornamentation was geometric, but other elements included figures, animals, and lush, curving plant, rock, and cloud forms. This piece of architectural decoration is cylindrical and hollow so that it could fit around the wooden pillar of an open pavilion.

Many of these decorative pieces depict female figures, some of which illustrate specific characters in literature (like nymphs), while others represent ordinary women. This one holds a lamp wrapped in a trailing shawl (*selendang*) in her lower hand as she reaches up with her other hand to fix the full, lopsided hairdo. She is a supple, graceful figure with slender limbs.

The modelling is smooth and sensuous but not finely finished, showing the nature of the clay itself and the artist's hands shaping it. Some sort of tool, perhaps a piece of sharpened bamboo, has been used to cut in the background patterns, the form of the lamp, and decoration of the shawl, as well as the delineation of her hands and facial features. Her heavy jewelry and the flowers in her hair are depicted in a sketchy fashion without intricate detail. There is the sense that the piece was made quickly by highly skilled and experienced hands.

Slide #20 **SCENE IN A BLACKSMITH'S SHOP (Cat. #33)**
15th century
Volcanic stone, 64" x 86"
Candi Sukuh, Central Java
Direktorat Perlindungan dan Pembinaan Peninggalan Sejarah dan Purbakala, Jakarta

Here we have three pieces of a shrine element from a mountain sanctuary, Candi Sukuh, in central Java. Altogether it is about five feet high and seven feet long. The site contains several small shrines built over a period of about fifty years from A. D. 1416 to 1459. The largest structure is a truncated pyramid, rather like a mountain on a mountain. These three panels make up one wall of a small shrine. They are united by their common roofline, but the subject matter of the reliefs, with the giant elephant-headed Ganesha interposed between the blacksmith and his assistant, is puzzling. What is going on?

The two outer panels taken together show a typical blacksmith shop, a place that since ancient times had an aura of magic about it. It was the place where spongy lumps of ore were melted, beaten, and periodically thrust into water, and thereby transfomed into useful objects and powerful weapons. Here we see, on the right, a man standing next to a tall, cylindrical object, his hands grasping two vertical handles. He is working the bellows to make the fire hot enough to melt ore or soften iron. On the left is a man squatting with his knees outspread. He holds one arm up with his hand in a fist, as if holding a hammer, and with the other he holds a sword or knife blade on a flat shelf. On the wall in front of him are all manner of blades and finials which he has made and, below the shelf, some of his tools. He is the blacksmith. It all seems at first glance to be a somewhat realistic depiction of a forge.

But there are some strange inconsistencies. For one, it appears that the smith is hammering the blade without a hammer. It is also strange that he and his partner are dressed in the clothes of princes, though smiths were always commoners. Some people interpret this scene by saying that the smith is really Bhima, one of the Pandava brothers, who are heroes in the *Mahabharata*. Bhima, the giant among the brothers, was thought to have special magical powers; he was the deliverer of souls. Hindus believe that the soul is reborn many times, striving always to reach a state of perfect goodness so that it will be able to pass beyond the cycles of rebirths. In Indonesia the time right after cremation is critical for the soul, a time when the soul takes on another being to be reborn. Deities that could offer protection and help with the process were Bhima, as an agent of transformation, and Ganesha, as the guardian of thresholds where one crosses from one state of being to another. This may be why, in this sanctuary dedicated to the spirits of ancestors, these figures are represented as they are.

There may be another explanation. The figures are represented in the *wayang* puppet style. Their heads, slightly large in proportion to their bodies, are shown in profile with billowing hairstyles that curl up to a point in back. The slender-armed bodies are shown with straight, horizontal shoulders. As the forms of the figures follow the forms of puppets, perhaps the story is also one which was transmitted orally by the puppeteers (*dalangs*) but has been lost to memory since the 15th century.

These shrines at Candi Sukuh represent the last major monuments of the Indo-Javanese culture. They are situated on the mountain, both because mountains were deemed to be the home of the highest gods

and because the followers of the Indonesian forms of Hinduism and Buddhism--were retreating from the spread of Islam. The Muslim religion had taken hold first on the coast in the 13th century and had been gradually spreading inland, with Muslim princes overpowering the last of the Hindu Majapahit rulers in the 15th century.

INTRODUCTION

THE SETTING

Indonesia is a nation that consists of some 6,000 inhabited islands plus thousands more that are uninhabited (including tiny atolls) which stretch for 3000 miles along the equator south of continental Southeast Asia and the Philippine Islands; they are north and northwest of Australia. Differences in the soils and climate give rise to a wide range of plants and animals and contribute to diversity in the human population as well. Over 110 million inhabitants live on the small but agriculturally rich island of Java -- 65% of the population on 7% of the land -- while the tropical rain forests support only a sparse population of tribal peoples; for example, the island of Kalimantan (Borneo) has 4.5% of the population on 28% of the land. Since the islands of Indonesia are situated along the equator, the climate is always hot, with alternate wet and dry seasons caused by the rhythm of the monsoons. The drenching rains of the winter monsoon produce over 300 cm. per year, with 180 cm. falling between December and February. The rains taper off from March through May leading to a summer season that is dry; the rains commence again in September. In this hot, rainy, equatorial environment the world of nature teems with animal life and lush vegetation.

For the most part the islands are fertile and productive, particularly Java and Bali, which traditionally produce enough for export beyond what is needed for home consumption. Along with Sumatra, these westernmost islands were known to ancient traders for their advanced techniques in agriculture and their production of grain. Contact with South India in the 5th century brought about the introduction of a wet-rice culture for which the climate and terrain are eminently suitable. Native plants include a number of aromatic ones, such as pepper and cloves, which were sought out first by Roman and Arab traders of the second century A.D., later by Indian entrepreneurs, and most recently by Europeans.

Two 12th-century records which refer to Java give a sense of the riches of the land and its importance in trade. In 1154 an Arab geographer wrote:

> It is said that when the state of affairs of China became troubled by rebellions and when tyranny and confusion became excessive in India, the inhabitants of China transferred their trade to Zabag [Java] and the other islands dependent on it, entered into relations with it, and familiarized themselves with its inhabitants because of their justice, the goodness of their conduct, the pleasantness of their customs, and their facility in business. It is because of this that this island is so heavily populated and so often frequented by foreigners. [Coedes, 1971, p. 168]

From a Chinese document we learn that "Of all the wealthy foreign lands which have great store of precious and varied goods, none surpass the realm of the Arabs (Ta-shi). Next to them comes Java (Sho-p'o); the third is Palembang (San-fo-ts'i). . . ." [Coedes, 1971, p.180]

Living on mountainous islands, Indonesians have traditionally oriented themselves by reference to the ocean and the mountains; any relationship to the four cardinal points is secondary and is associated mainly with the rising and setting of the sun. Powers of the upper world represented by the sun, fresh water, fertility, and ancestors are associated with the mountains and the east, the right hand and the front, while forces of the underworld represented by darkness, death, and disease, are associated with the oceans and the west, the left hand and the back. This orientation affects not only the placement of temples, but representation in the arts, and even the manners of social interaction.

Despite the underlying dread and fear the Javanese had of the sea, the character of this island nation was created by its seagoing activities. Migration to and settlement upon these islands, though perhaps in a very early era aided by land bridges with continental Southeast Asia, required movement over the waters. Migration proceeded from west to east with early inhabitants pushed further east from island to island, as well as up into the highlands, by later immigrants. Inter-island trade and sporadic naval campaigns developed a cultural continuity that was maintained among the diversities of local cultures. In fact, Indonesia's national creed today is "Unity in Diversity."

The population of Indonesia, primarily of Malay descent, has become ethnographically diverse due to patterns of insularity, migration, trade, and intermarriage. Later arrivals overran the previous inhabitants, intermarried with them, drove them deeper into the highlands, or coexisted alongside them. Although there is a national language called Bahasa Indonesia, a conglomerate language developed by the necessities of trade, there are numerous local

tongues as well. There is cultural diversity not only from island to island, but also within the larger ones. Sophisticated, modern, highly technological cultures exist alongside illiterate, almost pre-historic ones.

Situated on the Straits of Malacca and Sunda, the western islands of Sumatra and Java were most favorably positioned to interact with the extensive commercial, religious, and diplomatic missions of India and China. The earliest inscriptions and Buddhist images that give evidence of the penetration of Indian ideas date from the 4th and 5th centuries A.D. in Sulawesi (Celebes), east Java, and southern Sumatra. Somewhat later evidence from the 5th century has been found on Kalimantan and in west Java. Mid-5th-century inscriptions referring to Brahmanic rites and to irrigation works for the rice fields indicate there was a brisk trade between the western end of Java (near the Sunda Strait) and southern India. They provide evidence of the early adoption of Indian Hinduism, as do a number of small objects and temples to Hindu gods on the Dieng Plateau in central Java, dating from the 8th century (see Slide #9).

From these fragments of evidence and from records of Chinese travelers in ancient times, scholars have pieced together the view of an Indonesia, situated on the major trade routes, that gradually selected and integrated elements from India's highly advanced civilization in the early centuries of our era. The ideas appear to have been adopted peacefully by interested local rulers as they came in contact with foreign traders, many of whom established small outposts on the islands. Once contact was made, Indonesian kings requested teachers and texts and also sent emissaries to India to study and bring back information and images. The replication of Indian culture in the Central Javanese period at first closely approximated Indian prototypes but gradually the process became more eclectic. By the later Eastern Javanese period a unique Javanese syncretic religion and imagery evolved, integrating indigenous elements with both early and later borrowings from India.

CENTRAL JAVANESE PERIOD

The extensive Buddhist kingdom of Srivijaya, centered in Sumatra in the 7th century, may have been instrumental in the emergence of the powerful Sailendra kingdom in the late 8th century on the plains of central Java. Under this latter dynasty, whose name

means "King of the Mountain," many imposing Buddhist structures were built, including the massive Buddhist monument known as Candi Borobudur (see Slides #2 and #3). This low, dome-shaped structure representing a cosmic Mount Meru (axis of the universe), a stupa (Buddhist reliquary mound), and a three-dimensional *mandala* presents a unified architectural and decorative scheme of spiritual aspiration and hierarchy. Its comprehensive imagery, organized in an order of ascending importance, reflects the desire of the ruler to demonstrate his absolute power, since not only religious ideas, but also Indian concepts of kingship had been noted and studied by local Javanese rulers.

Originally, *candi* were Indonesian shrines erected in commemoration of deceased rulers. At death or cremation the spirit of the deceased king was believed to merge with the divine. Statues of gods in these commemorative shrines functioned as seats for the deity and as a place for the king's spirit to inhabit when invoked on ceremonial occasions. The term eventually came to be used for all religious structures, though it is doubtful that many of the early central Javanese temples were, in fact, *candi*. It is possible that one (or more) of the Sailendra kings was commemorated in Candi Borobudur, consecrated in 824. Shortly thereafter the Sailendras disappear from central Java, reemerging in Sumatra, where they continued to be a major power.

The tradition of monumental temple building in central Java did not cease with the removal of the Sailendras from the area, but continued under the patronage of the Hindu Sanjaya dynasty. These kings built their commemorative temples to honor jointly their kings and the Hindu gods. Their largest temple complex, Candi Loro Jonggrang in Prambanan, built in the latter part of the 9th century, is dedicated to the god Shiva, one of the three primary Hindu gods. Comparing favorably with the monumental Borobudur, it is composed of three major shrines that soar over 150 feet from a raised platform within a walled enclosure. It remained the tallest building on Java for a thousand years. The shrines are composed of three parts: a plinth, or solid base; the body of the temple containing the four separate cellas facing the four cardinal directions; and a towering pyramidal roof structure (see Slide #7). This became the standard form of Indonesian temples. The architecture is modestly decorated so that the upward thrust of the tall narrow forms, balanced with a few, well-placed horizontal bands, is unimpeded. Decoration includes panels with carved images of jewel trees, various deities, and ornamental patterns. A motif common to all Indonesian

temples is the *kala* face positioned over the doorways, a protective device marking the threshold between the sacred world and the mundane. Only visible when one is on the plinth, walking around the monumental structure in a gallery, or passageway, bordered by a high wall, are the finely carved, contiguous relief panels of scenes from the *Ramayana* (see Slide #8).

The small chambers, or cellas, in the narrow body of these temples contain the primary and subsidiary images of the gods. The large imposing stone image of the primary deity is essentially frontal, symmetrical, and formal since it represents not a moment in a narrative but the essential nature of the deity. For the subsidiary ones, such as images of Durga in the act of slaying the demon Mahisha (usually found on the north side of a temple to Shiva), the compositions are slightly more dramatic, as if the god or goddess is striking a pose. In these instances the images represent the gods as agents of divine deliverance (see Slides #11 and #15).

At the time, many images and ritual objects were also made of bronze or other metals (see Slides #4 and #10). Small, bronze Buddhist images are among the early pieces of evidence showing the spread of Indian civilization to Indonesia. Their eclectic styles reflect both north and south Indian images, indicating that the flow of ideas and trade was passing along different trade routes to Indonesia. The Indonesians already had a skilled bronze-casting industry that enabled them to recreate these devotional images in their own styles (see Slide #6). Indicative of the importance of this religious imagery to Indonesian patrons is the tremendous skill and care with which they were made. Local designers and craftsmen who produced these images mastered not only the special techniques of inlaying with gold and silver but at the same time created a new Indonesian style. The particularly high level of design and craftsmanship achieved by the artists working in precious metals can be seen in the silver Manjushri (see Slide #5).

Southeast Asia, especially Indonesia and the Malay peninsula, was known in ancient times for its gold. As early as the 2nd century A.D. Ptolemy, the Greek geographer, mentioned "Chryse," the Country of Gold that lay east of India. Scholars have identified this with Indonesia and the Malay Peninsula. Although much ancient gold jewelry still exists, many gold objects that were unearthed over the ages were melted down to become new jewelry. Fortunately, several hoards of gold jewelry have been found in archeological digs, thus ensuring the preservation of these artifacts. Besides being employed for jewelry, gold was used to create small, three-dimensional statues

and to form thin plaques with relief designs, made to ornament other objects (see Slide #9).

Throughout this period both Hindu and Buddhist monuments were constructed. There seems to be a pattern of balance between the two religions, with one or the other being the dominant expression at any particular moment in time. Furthermore, there is evidence of syncretic tendencies on monuments, where artistic and symbolic elements of both traditions appear. This tendency was to become the rule in the Eastern Javanese period.

EASTERN JAVANESE PERIOD

Quite mysteriously in the early 10th century the plains of central Java, which had been the center of religious and political activity, were suddenly abandoned. Although there has been much speculation as to why, there is no hard evidence to explain this phenomenon. It could have been renewed harassment from the Kingdom of Srivijaya under the Sailendras; there may have been massive volcanic eruptions or some other form of natural disaster; or perhaps the population was exhausted and rebellious from overwork on these massive building projects. In any case the rulers and the bulk of the population moved east where a sequence of dynasties came to power in the following centuries, ruling from various parts of the area. The Kediri dynasty ruled in the western region, around modern Kediri, from 929-1222; the Singasari dynasty ruled from the center, near modern Malang, from 1222 to 1293; and the Majapahit (1293-1527), heir to the Singasari, relocated to the north at Trowulan, near modern Mojokerto.

In general the East Javanese period can be seen as one of increased Javanization, of the transformation of the forms and ideas imported from India to suit local taste. The Kediri dynasty produced more literary than visual monuments. It was in this period that the native Javanese, *kawi*, language evolved in which new Javanese versions of the Hindu stories, as well as new stories and poems, were written. These became the basis of temple decoration in future periods.

Two 10th-century ritual bathing sanctuaries on the slopes of Mt. Penanggungan show an abrupt change of mood. Set on the slopes of a mountain, these relatively small, intimate monuments honor the ancestors of kings and show reverence for the mountain and its fertilizing and purifying waters. The relief panels from one,

Jalatunda, illustrate Indian stories of ancestry in a lively, informal style. The composition is loosely organized; the figures are lithe and ethereal; and there is a new quality of imaginative abstraction in the landscape setting where rocks and clouds seem to interpenetrate (see Slide #12). The story, which incorporates strange magical events and the birth of a king in a mountain hermitage, expresses the Indonesian belief that the divine can be contacted in the depths of nature, especially on the mountains, where the gods live, and that it can affect the course of human events. Even today, men in power retreat to mountain hermitages to seek divine guidance.

The style of the sculpture here is often referred to as *wayang* style. *Wayang* refers to Indonesian puppets; it is a term used for all the indigenous types of puppetry, not just shadow puppets. All puppets are held in special esteem in Indonesia because they are the means of making visible the invisible realm of ancestors (the first puppets were supposedly made to accompany ancestor rituals) and, by extension, the archetypes at work behind human activity. Plays deal with the hard choices, the tragic circumstances, and the moral victories that are part of the human condition. Soon after they were introduced from India, the great epics the *Mahabharata* and the *Ramayana* were brought to life in puppet dramas recited by *dalangs* (puppet masters) in all-night performances. Preserved through this oral tradition, many of the stories have multiple versions. Narrative sculpture that deviates from known text sources may have had its origins in a contemporary oral version.

The stylized forms of the puppets, with their thin limbs and oversized heads, strong profiles, and elaborate hairdos, seem to have affected the style of the sculptural imagery in this later period. Perhaps it was not direct borrowing but rather the same aesthetic sensibilities operating in both areas. In later reliefs the images are flatter and line up much as they do in a shadow puppet performance. The selection of stories illustrated on some east Javanese temples seems at first to have been chosen at random, but closer examination shows that the scenes from various stories all deal with a common theme looked at from different perspectives. They express the characteristic tolerance of the Indonesians, their willingness to see a common thread in diverse traditions and to create a new syncretic unity.

The early 13th century saw a shift in power inaugurated by assassinations. This inauspicious beginning set the pattern for the Singasari dynasty. Although the Javanese were in turmoil at home, Java's suzerainty over much of the Indonesian archipelago continued

during this period, as did its profitable trade with China and India. Indian religious ideas continued to infuse the older, already syncretic religion. To the Shaivite-Buddhist practices were added elements of Tantrism, which was evolving in northern India. Tantrism places the emphasis of worship on ritual practices that will lead to the achievement of heavenly bliss here on earth; it encompasses specialized texts, ritual paraphernalia, and symbolic visual imagery.

The commemorative temples of the last Singasari kings display these syncretic beliefs by combining Buddhist and Hindu images together with Tantric elements. A number of images are associated with the cult of the awesome manifestation of Shiva as Bhairava, a god of death and transformation. One of the temples of the last king of the dynasty memorializes him as Shiva-Buddha on a temple with both subsidiary Shaivite images (see Slide #15) and a Buddhist stupa. In the subsidiary images action can be bold but stylized; the deed is being done, but the expression is remote. Commemorative images remain frontal, symmetrical, and ornate (see Slide #16). Detailed surface textures represent textile patterns and the elaborate jewelry of the period. Plant motifs are imaginatively worked into the images, sometimes indicating the profound association of deities with the natural world.

Only a little less turbulent in its beginnings, the Majapahit dynasty was founded with the unwitting help of a Mongol punitive expedition sent out in 1293 against the last Singasari king who, as it turns out, had already been murdered by an ambitious rival. The new king, a third party, had shrewdly manipulated the situation and set himself upon the throne. The new capital of this far-flung empire was in the north, with river and port access. Its walled enclosure contained palaces, pools, plazas, and temples. Walls and buildings were made of brick and wood with terracotta roofs and ornamentation. An architectural feature begun at this time and still used in Bali is the split gate, which is a towering, temple-shaped structure that appears split down the middle and opened like a vice.

The stone images that survive are, for the most part, fairly stiff, in the manner of consecration images, and often exhibit an emblematic device of the dynasty: an aureole of finely spaced radiating lines within an inverted scalloped edge (see Slide #15). The terracotta images, on the other hand, are lively and imaginative. Made for decorative embellishment, the informal nature of this clay sculpture allowed the artist to create freely with pliant, undulating forms. Patterns of light and dark were achieved by deep undercutting of the forms and decorative cutting and piercing of the

clay (see Slide #19). Clay was also used to make toys and, perhaps, the original "piggy banks."

The creativity of the Majapahit artist was also employed in the making of many bronze implements for use in rituals and possibly even objects for mundane uses. Few, if any, religious statues were made of bronze or other precious metals at this time. Ceremonial insignia (such as finials), mendicants' staffs, bells, slit drums, and lamps are among commonly produced items. They are often found buried in hoards, very carefully packed and protected. Because objects used for a particular ceremony appear to have been unusable for other purposes, they were buried together. Whereas the bronzes of the Central Javanese period are robust in form and simple in decoration, those of the East Javanese period are intricate and ornate. Forms are often attenuated and angular, with sharp projections and busy surface decoration (see Slides #14 and #17). Gold, too, continued to be used for ornamental plaques and jewelry. Artists were especially skilled at showing the material to advantage by contrasting broad smooth areas with intricately worked ones, producing glowing and glittery surfaces (see Slide #18).

Deep respect, even fear, are accorded to metal objects (especially forged ones) even to this day in Indonesia. Most cultures have held the smith in great esteem and believed that his power to transform lumps of ore to shiny metal objects was a form of magic. The notion of transformation was an important concept in Indonesian religion, especially of the late Singasari and Majapahit dynasties. Of the many kinds and levels of transformation, that which most concerned believers was the transformation of the spirit after death. This theme linked the Tantric-Hindu-Buddhist practices with the indigenous practice of ancestor worship, the ultimate aims of which were the perpetuation of the fertility of the land and of the race, and the immortality of the human spirit.

With the coming of Islam from Sumatra down the Strait of Malacca to the north coast of Java and thence gradually inland, the old Indo-Javanese religion was forced to retreat to the mountains. In the mid-15th century several mountain sanctuaries were built on a number of peaks in eastern and central Java. One of these, Candi Sukuh on Mount Lawu, has left the most interesting remains. Along with fertility symbols there are a number of different images dealing with the theme of deliverance. There are statues of Bhima, the giant or strong man among the five Pandava brothers of the *Mahabharata*, who had become associated with practices of transformation: Garuda delivering his mother from the underworld of the serpents, or *nagas*;

and Ganesha, the elephant-headed son of Shiva, who was the guardian of thresholds and therefore controlled the gateway between one state of being and another (see Slide #20).

This monument marks the end of the Indo-Javanese period. Only in Bali have the syncretic Hindu-Buddhist cultural traditions been perpetuated. Hinduism still gives meaning and cultural values to people's lives on that island, with a full range of ritual, ceremony, performance, and artistic expression. On Java, the Hindu-Buddhist religious ceremonies have been replaced by Muslim observances, for the most part. However, Hindu stories, thoroughly Javanized, live on in the world of *wayang* puppet theater and dance.

SUMMARY

Looking at the sculptures from Java, Sumatra, and Bali that were made during the classical period, we can see a microcosm of the forces of unity and diversity at work in Indonesia. In the early centuries there was a unified system of beliefs that embraced a symbolic view of nature yet recognized the importance of local spirits. During the period of strong cultural currents from India, there was a massive borrowing of ideas about kingship and the importance of hierarchy; these concepts brought about a period of strong central government and the creation of monumental religious structures built in the permanence of stone. Architecturally all the elements were harmonized to support a sense of unity; the decorative schemes were subordinate and followed an orderly progression. Within 200 years the power of the center had spent itself and a period of kingdoms located in different areas of east Java commenced. Although the culture still produced magnificent monuments, these were smaller in size and richly ornamented so that the parts sometimes overwhelm the whole. The composition of sculptural reliefs, their narrative sources, and their relationships to one another in the decorative scheme of a temple is more diffuse and idiosyncratic. We can see the evolution of style toward an elaboration of detail and a complexity of structure in metalwork as well as in stone. The growing syncretism in religion shows both a belief in the underlying unity of religious expression as well as an appreciation for the diversity of forms that it can take. This strong sense of tolerance is an essential part of the Indonesian cultural ethos.

GLOSSARY

avatar: an incarnation or descent of a god

candi: (pronounced CHAHN' DEE, sometimes written *tjandi*) commemorative shrine; the term is also used for other types of ancient Indonesian monuments such as temples

dalang: puppet master or shadow master: the single person who directs the performance, conducts the orchestra, recites all the parts in different accents and sometimes different languages, and ad-libs contempory commentary and jokes

dvarapala: a door guardian of a Buddhist or Hindu temple

golek: three-dimensional rod puppets with wooden heads, arms, and cloth costumes

kendi: spouted, long-necked water bottle for holy water or the elixir of the gods

keris or *kris*: Indonesian weapon resembling a sword or dagger, forged by the *pamor* techinque in which iron ore and meterorite are combined to produce a steel blade wilth wavy patterns

kulit: literally "leather"; used to denote the flat puppets made of leather with punched and painted designs, operated behind a screen so as to be seen as shadows

mandala: "circle"; arrangement of deities in a geometric diagram; used in rituals and as an aid to meditation

mudra: symbolic gesture of the hands

nagas: serpent deities, guardians or demons of the waters, sometimes resembling dragons; female, *nagini*

shaivite: pertaining to the Hindu god Shiva

stupa: Buddhist monument for the ashes or relics of saints, consisting of a dome-shaped body on a square base, crowned by a pinnacle with a parasol

tarjani: literally "the finger that threatens"; hand gesture in which the index finger is pointed at the adversary in a threatening manner

urna: a small curl or mole on the forehead, one of the distinctive bodily marks of a Buddha

ushnisha: "wisdom bump"; cranial protuberance, one of the distictive bodily marks of a Buddha

wayang: shadow, shadow play, or dance drama; term used for puppet and dance performances

BIBLIOGRAPHY

ART HISTORY OF INDONESIA AND SOUTHEAST ASIA

Bernet Kempers, A. J. *Ancient Indonesian Art.* Cambridge: Harvard University Press, 1959.

Dumarcay, Jacques. *Borobudur.* Singapore: Oxford University Press paperback, 1986.

_____. *The Temples of Java.* Singapore: Oxford University Press, 1987.

Fontein, Jan. *The Sculpture of Indonesia.* exh. cat. Washington: The National Gallery of Art, 1990.

Gomez, Luis and Hiram W. Woodward, Jr., ed. *Barabudur: History and Significance of a Buddhist Monument.* Berkeley: Asian Humanities Press, 1981.

Holt, Claire. *Art in Indonesia: Continuities and Change.* Ithaca: Cornell University Press, 1967.

Lutzker, Mary-Ann. "Tales of Deliverance on the Candis of East Java," *Orientations*, Hong Kong, December 1991.

_____. "Jataka Tales at Tjandi Mendut," *Artibus Asiae.* vol. 39, 1977, pp 5-8.

Miksic, John. *Old Javanese Gold.* Singapore: Ideation, 1989.

Muller, H. R. M. *Javanese Terracotta - Terra Incognita.* Lochem: 1987.

O'Connor, Stanley. "Metallurgy and Immortality at Candi Sukuh, Central Java," *Indonesia.* vol. 39, April 1985, 53-70.

Rawson, Philip. *The Art of Southeast Asia.* New York: Praeger, 1967.

Zimmer, Heinrich. *The Art of Indian Asia: Its Mythology and Transformations.* 1955. Two Volumes. ed. Joseph Campbell. Princeton: Princeton University Press, 1968.

HISTORY, MYTHOLOGY, AND STORIES

Anderson, Benedict R. *Mythology and the Tolerance of the Javanese.* Ithaca: Cornell University Press, 1965.

Brandon, James R. *On Thrones of Gold: Three Javanese Shadow Plays.* Cambridge: Harvard University Press, 1970.

Coedes, George. *The Indianized States of Southeast Asia.* ed. Walter F. Vella, trans. Susan Brown Cowing. Honolulu: The University Press of Hawaii, 1971.

Cowell, E.B., ed. *Jatakas, Stories of the Buddha's Former Births.* 6 vol. Reprint Delhi: 1978.
Fontein, Jan. *The Pilgrimage of Sudhana.* The Hague: 1966.
Haditjaroko, Sunardjo. *Ramayana, Indonesian Wayang Show.* [Java ?]: Penerbit Djambatan, 1988.
Jatakamala, Garland of Birth Stories of Aryasura. trans. J. S. Speyer. Delhi, Patna, and Varanasi: Motilal Banarsidass, 1971.
Lutzker, Mary-Ann, ed. *Myths and Symbols in Indonesian Art.* exh. cat. Oakland: Mills College Art Gallery, 1991.
Miksic, John. *Borobudur, Golden Tales of the Buddhas.* Boston: Shambhala, 1990.

GENERAL INFORMATION

Covarrubias, Miguel. *Island of Bali.* London, New York, Sydney, and Henley: KPI ltd., 1986.
Dalton, Bill. *Indonesia Handbook.* Chico, California: Moon Publications, Inc., 1989.
McCurry, Steve and Pritt J. Vesilind. "Monsoons,"*National Geographic* , vol. 166, no. 6, December 1984.
Ramseyer, Urs. *The Art and Culture of Bali.* Singapore, Oxford, and New York: Oxford University Press, 1989.
Towler, John. "Bali: Festival of Faith," *National Geographic,* vol. 154, no. 3, March 1980.

FOR YOUNGER READERS

Emigh, John. "Bali: Witches and Other Frightening Folk," *Faces: The Magazine About People.*, vol. VI, no. I, October 1989. *Witches and Wizards*, p. 22-27.
Fairdough, Chris. *We live in Indonesia.* New York: The Bookwright Press, 1986.
Faces: The Magazine About People, vol. VII, no. IX, May 1991 *Indonesia.*
Jackson, Marjorie. "Puppets of Indonesia," *Cricket Magazine.* January, 1992 (forthcoming)
San Souci, Robert D. "Heroes in the Mahabharata,"*Calliope: World History for Young People*, vol. I, no. 3, January/February 1991. *Epic Heroes.* p. 37-43.
Smith, Datus C. *The Lands and People of Indonesia.* Portrait of the Nations Series. New York: J. P. Lippincott, 1983.

PALM LEAF RICE STALK OFFERINGS

See samples in kit.

Materials:
tagboard (with pattern copied onto it)
scissors
barbeque skewers
glue

a) **Simple Rice Stalk Offering**: (You need 1 strip 1 1/4" wide X 8-10 " long)
1. Cut stepped 4-6 diagonals in from one edge to 1//4 " from opposite edge to 2" below top of the strip (see pattern).
2. Cut away shaded areas for flower head shape at the top
3. Glue skewer onto uncut edge, or the stem, for support.
3. When glue is dry, fold every other leaf shape to opposite side of stem so that leaves spread out from the stem.

b) **Knotted Rice Stalk Offering**: (You need 1 strip 3" wide and 8-10" long)
1. Fold the strip in half
2. Cut from open edge towards the fold as in pattern.
3. Open and knot narrow strips to make leaves.

RECYCLED PAPER FANS FROM JAVA

This activity is based on actual paper fans purchased at a festival market in Yogyakarta, Java in 1985. They are made from recycled office paper and colored with felt pens.

Materials:
recylcled 8 1/2 x 11 paper - white or colored
Bamboo barbeque skewers - about 10-12 inches long
felt pens, crayons, or oil pastels
perforated computer paper strips (ask any big office to save them for you.)
scissors
transparent and masking tape.

Directions:
1. Decorate blank side of paper with designs using felt pens,. crayons, or oil pastels.
2. Fold paper into a fan fold working from the 8 1/2 inch side. Each fold should be about 1/2 - 1 inch wide.
3. Place two skewers in the middle on either side of the folded fan and secure in place with masking tape above and below the fan. Be sure that the folds are facing up towards the top of the sticks so that the design will show.
4. Spread out both sides of the fan so that it makes a half circle, or put two together to make full circles.
5. Decorate a computer strip abut 14-16 inches long depending on the length of the skewer.
6. Scotch tape or glue the strip to the end of the skewers and wrap it tightly around them moving to the top just under the fan. Tape the end to secure it.
7. Decorate the top of the fan with paper fringes and attach with tape. Fringe can be curled with scissor blade.
8. Finish by adding more decorated computer tape to cover area where fringe was attached.

Alternative: Flat Frontal Fan
1. Use only one skewer and poke hole in the middle of the folded fan.
2. Push skewer through hole in fan and spread out fan folds.
3. Staple two center folds together to form one fan.
4. Wrap decorated computer strip around skewer.

BALINESE PALM LEAF OFFERINGS

One cannot walk the streets of a Balinese village without seeing women making palm leaf ritual offerings. Offerings are made daily in thanks for food and other blessings. They are also made for special temple festivals and village cermonies throughout the year. Offerings are left at the entrances to shops, at the base of statues, in backyard altars, on automobiles, and occasionally by your room at tourist hotels.

Children can make offerings and write messages about what they are thankful for. Offerings can be explained as a kind of "daily thanksgiving" to remind us of our blessings.

Materials:
tagboard strips 1" wide X 11 inches long)
scissors
white glue
stapler
felt pens
raffia (natural color)
large craft needle

Directions:
a) **Round form**: (You need eight 6" long strips and several other strips to cut up)
1. Place the 8 strips one at a time, creating a cross and then filling in to make a solid circle.
2. These can be glued together or sewn with raffia.
3. Decorate by gluing or sewing on various shapes. The shapes can be colored with felt pens.

b) **Flower**: (You need six 12" strips)
1. Staple each of the strips into a circle.
2. Pinch them together to make two loops.
3. Punch a hole through the middle of each one.
4. Sew them together in a flower pattern (circle).
5. Decorate with raffia tassles.

c) **Flat Basket**: (You need ten 6" strips)
1. Fold four of the strips in half lengthwise.
2. Fit them into a square (box) and glue corners to secure as the frame of the basket.
3. Glue the six remaining strips onto the frame of the basket forming the bottom.

FAMILY GUIDE

Sculpture of Indonesia

SELAMAT DATANG

(pronounce: sell-ah-maht dah-tang, means WELCOME)

As you go through the exhibition, you may write or draw in this guide,
but please don't touch the art.

Everything you will see today was created hundreds of years ago in a country half-way around the world. Indonesia is made up of thousands of islands. Look at the map of Indonesia next to the continental United States—both countries are almost 3,000 miles wide!

INDONESIA USA

Indonesia is a tropical country—it is very hot and humid all year round, somewhat like Washington, D.C., in the summer. Throughout Indonesia there are many volcanoes. On the labels for many of the stone sculptures in this exhibition you will see the word "andesite." Andesite is the name of rock formed from volcanic lava.

Let's go look at the first gallery. Different plants, trees, and animals can be found in tropical climates such as Indonesia's. Look at the bronze container in the shape of an elephant (#5). It was used to hold water. The person who created it could have made a plain bowl, but he wanted to make something special. He chose a subject he could see in his world: the elephant. Elephants are often seen bathing or showering themselves in water.

What part of the elephant is used as the spout? _____

As the handle? _____

You will see more elephants in this exhibition. Why don't you keep count of them?

Now let's go into the next gallery.

Most of the works of art that you will see in this exhibition are from Indonesia's largest and most important island called **JAVA**. In this room are works of art made for two of Java's religions, **BUDDHISM** (pronounce: boo-dis-im) and **HINDUISM** (pronounce: hin-doo-is-im). Both of these religions were created in India in ancient times and then adopted by the people of Java as their own.

Many gods were worshipped in ancient Java. They are all shown with different **SYMBOLS** or "clues" to help us recognize and learn more about them.

The **BUDDHA** (pronounce: boo-dah) is the founder of the Buddhist religion. He lived over 2,500 years ago. Originally he was an Indian prince, but one day he left his palace in order to find the true meaning of life and discover a way to become free from life's pain and suffering.

Many things about this sculpture of the Buddha tell you about his character and more about his life. **Draw a line between these symbols and what you think each means:**

"bump" on his head	Reminds you that when the Buddha left his palace forever, he gave up the luxurious clothing worn by an Indian prince.
long earlobes	An extra portion of Buddha's brain. It tells you that the Buddha has more wisdom than an ordinary man.
monks' robes	A symbol for Buddhism. Like this beautiful flower that grows from the mud, Buddhism is pure and rises from the "mud" of worldly existence.
lotus petals	When he was a prince the Buddha wore a lot of jewelry, including heavy earrings that stretched his earlobes.

The Buddha is seated in the **LOTUS** position. This is a way to sit when you **MEDITATE**, or concentrate so hard on one thought that you can think of no others. Sometimes you are not even aware of people or sounds around you.

Try to hold your hands like the Buddha. Special hand positions are called **MUDRĀS** (pronounce: mood-rahs). Below are three mudrās; circle the mudrā you see on this statue:

BESTOWING GIFTS

TEACHING

MEDITATION

Buddha's hands are held in a posture of meditation. Look for many different mudrās in the exhibition.

By meditating, the Buddha attained **ENLIGHTENMENT**, the understanding of the true meaning of life. When Buddha died, he reached **NIRVANA** (pronounce: nur-vah-nah). Nirvana is perfection. It is greater than any form of existence. The people of ancient India believed every living thing was reborn after death in a new form, such as a demon, a human, or an animal. Nirvana means freedom from all these rebirths. It is a goal of all people who follow Buddhism.

In the next gallery we will meet more of ancient Java's gods.
Find this silver statue of Avalokiteśvara (#56)
(pronounce: ah-vell-o-kah-tesh-vah-rah).

Avalokiteśvara is a **BODHISATTVA**
(pronounce: bo-dee-saht-vah). Bodhisattvas can reach Nirvana but choose to remain on earth as guardian angels to help mankind. A Bodhisattva is shown as an Indian prince, like the Buddha before he reached Enlightenment.
Circle the "clues" or symbols that tell you that Avalokiteśvara is shown like an Indian prince:

crown **jewelry** **costume** **long hair**

If you circled them all, you are right!

How can you tell that this Bodhisattva once had four arms? _____
Because he is a god, he has more power than man, therefore he is shown in this special way: MORE POWER = MORE ARMS. Many statues from Indonesia have lots of arms.

Look for this sculpture of
VISNU (pronounce: vish-new)
as Narasimha (#16)
(pronounce: nar-ah-sim-hah)

Visnu is a major god of Hinduism, another important religion in Java. Hindus believe in many different gods and goddesses. This god's job is to preserve and protect the world from evil. Protecting the world is a big task. So, Visnu needs ten different forms to do his work. When Visnu takes the form of Narasimha to defeat a demon-king he is half _____ and half _____.

This demon-king had special powers:

he could not be harmed by man or god, or during the day or during the night.

To conquer the demon-king, Visnu:

appeared as Narasimha (neither man nor god), coming during the evening (neither night nor day).

In this way Visnu was able to destroy the demon king.

You will see many other gods and goddesses in this exhibition who look fierce and carry weapons. These are defenders and protectors of their religion. Can you think of any modern-day heroes that you see in the movies or on television that, like Visnu, take on a a different form to protect the world from evil? Draw one of these heroes in action here:

Now find this bronze statue of the god Śiva on the opposite side of this gallery. It's called Śiva Mahadeva (#52) (pronounce: she-vah mah-hah-day-vah).

Visnu is the Hindu god who preserves the world, but **ŚIVA** is known as the Hindu god who destroys the world, making it possible to be reborn once more, all new. The second part of Śiva's name, "Mahadeva," means the supreme god.

Make a list of clues that tell you that Śiva is a god. Ask a person who came with you to the museum to look at Śiva with you, and add to your list in the space below:

1. 2. 3.

Did you find the third eye? Why do you think Śiva had an extra eye? What could he have seen with it?

Go to the next gallery where you find this small bronze statue of enthroned Ganeśa (#61) (clue: The bronze has a green film that formed on the metal from long exposure to the elements. The green film is called a patina).

GANEŚA (pronounce: ga-nesh-ah) is the most popular god in Hinduism. So many of his worshippers have offered him fruit that he had a pot belly! Ganeśa is the god of wisdom and good fortune. He is worshipped before starting any special project, such as taking a trip, building a house, or even doing your homework!

Ganeśa is the son of Śiva, the god that we have just seen. One day, in a fit of anger, Śiva accidentally cut off Ganeśa's head. Śiva was terribly upset and ordered his messengers to bring back the first head they could find in order to save Ganeśa. What animal's head did they find?

Let's look at the last case in the next room of the exhibition.

The ancient Javanese created a lot of bronze statues and objects. Bronze is a very hard and strong metal; that's why it was used for making bells. Bells of bronze have a good ringing sound. As you can see, there were many types of bells used in ancient Java. Now ask a person you're with to join you, and check off each bell listed below as you find it:

_____ One type was a temple bell. To make it ring, you strike it with a wooden mallet (#73).

_____ Another type was small enough to hold in your hand. One of these was a bell for a Buddhist priest. It has a lion on top. The roaring of a lion symbolized the message of the Buddha (#76).

_____ A third type was a bell that was probably for an elephant. This would have been worn around its neck or on it's side (#75).

Now design your own bell. How would you use it? Would it have a handle in the shape of an animal?

Perhaps you are wondering what ancient Javanese people looked like. In this gallery is a gold mask (#106). This should give you some idea; see if you can find it.

Go to this statue
of a goddess-queen (#29).

In ancient Java, kings and queens were also believed to be living gods and goddesses. After a ruler died, he or she became a "full-time" god but still might want to come back to earth from time to time. For that purpose, a statue was made to hold his or her spirit. This image of a goddess-queen is such a statue.

Look for the lotus flowers behind the queen. It was believed the world and the gods were created from a special lotus. Here the lotus symbolizes the change, or **TRANSFORMATION**, from queen to goddess. Why do you think the artist showed the lotus flowering in different stages, from bud to a full bloom?

Another statue in this gallery
is of Durgā (#23) (pronounce: der-gah).

The ancient Javanese loved to tell stories, and many of the statues and stone carvings you have seen today do just that. Some showed scenes from longer stories; others tell a whole story in once statue.

This is **DURGĀ**, a Hindu goddess who is related to Śiva. She slays the shape-changing demon Mahiśa who takes the form of a water buffalo. When Durgā kills the buffalo, Mahiśa tries to escape. Durgā is then able to catch the demon.

What parts of this story do you see in this statue?

Some of the pictures in this art tell stories we no longer know today. Before you leave the exhibition, look at the stone carving of a blacksmith's shop (#33). You can see all different types of swords and daggers on the left. Nearby, the blacksmith holds a newly made blade. On the right his assistant pumps air with a bellows to fan the flames.

Blacksmiths were important in ancient Java. It was believed that the way that the blacksmith reshapes metal is similar to the way that the gods reshaped a soul after death to make someone into a new person.

This scene shows no ordinary blacksmith shop. The god in the middle may be Ganeśa, or another Indonesian elephant-god. Can you and the person you're with make up a good story about this scene? This is your chance to pretend you're a Javanese storyteller.

Everyone at the National Gallery hopes you enjoyed your visit to the *Sculpture of Indonesia* exhibition. We hope you will come back to this museum often.

When you go home, try these things to remember your visit:

Draw a superhuman version of your self. Would you have many arms, legs, heads, and eyes? What would you hold in each hand so people would recognize you? Would you have mudrās?

Sit like the Buddha and meditate. Does it give you a feeling of calm and quiet?

Draw a story about the god or goddess you liked best in this exhibition. The story could have many different scenes, or you could use one picture to tell the whole story.

SAMPAI JUMPA LAGI
(pronounce: sahm-pie joom-pah lah-gee)
(Until we meet again)

I saw _____ elephants.

This family guide was written by Cecelia Levin for the Department of Teacher and School Programs, Education Division, and produced by the Editors Office, National Gallery of Art.
© Copyright 1990, Board of Trustees, National Gallery of Art, Washington, D.C.

from:
HOLT, CLAIRE. *ART IN INDONESIA: CONTINUITIES AND CHANGE.*
Ithaca, New York: Cornell University Press, 1967.

A. The Ramayana

THE monumental epic *Ramayana* (story of Rama)* is thought to relate to two North Indian tribes of the late Vedic age (*c.* twelfth to tenth centuries B.C.), the Kosala and the Videha, since in the epic these names are those of the kingdoms allied by the marriage of Rama, prince of Kosala, to the daughter of Videha's illustrious king, Janaka. Of the many extant versions, the oldest is ascribed to the sage Valmiki, supposedly a contemporary of Rama. Research, however, indicates that the epic was written down in its present "Valmiki" form shortly before the beginning of the Christian era. It consists of 24,000 verses (*sloka*) divided into 500 songs.

Like the *Mahabharata*, the *Ramayana* is known throughout Southeast Asia and has inspired much of its art. In Indonesia, the story of Rama was first set down in literary form by a poet named Yogiswara who composed the *Ramayana Kakawin*, probably the oldest Old Javanese (*kawi*) literary work. The time and place of Yogiswara's work is still a matter of scholarly conjecture, but there are strong arguments for assuming that it was done in tenth-century Central Java. Comparison of Yogiswara's poem with different Indian versions of the *Ramayana* revealed that the poet did not follow the so-called Valmiki version, but had as model and inspiration a version from the seventh century A.D. known as *Bhattikavya* ("Bhatti's Poem"), which has only 1,625 stanzas. Yogiswara's poem is far from a mere translation. He has moved away considerably from the Indian prototype, possibly using other sources as well as his own imagination, and composed 2,774 stanzas in elaborate kakawin form. It is thus not only the oldest but also the longest poem in Old Javanese literature.

The magnificent *Ramayana* reliefs on tenth-century Tjandi Prambanan, the "wayang style" series on Majapahit's Tjandi Panataran, and innumerable figures and reliefs with *Ramayana* themes in Bali testify to the uninterrupted popularity of the epic in these two Indonesian islands. Episodes from it continue to be performed in Javanese and Balinese shadow plays (wayang kulit), in classical dance drama (wayang wong), and also in West Java in the theater of round puppets (wayang golek). *Ramayana* wayang wong performances of truly grandiose proportions have been instituted in modern Indonesia. A large amphitheater has been built on the grounds of the Prambanan temples in Central Java to permit thousands of spectators to see during the dry season the story of Rama unfolding under the full moon for seven nights in succession. Hundreds of dancers in gorgeous costumes enact to the sounds of the gamelan episode after episode of the ancient story.

God Wisnu (Vishnu) was once incarnated in the newborn son of a Kosala king of Ayodya, Dasarata by name, whose kingdom lay near the slopes of the Himalaya. In the shape of Rama, the first-born of Dasarata and his wife Kausalya, Wisnu was to fight and conquer the king of demons, Rawana, who ruled Alengka (Langka). While still a youth, Rama displayed amazing prowess and skill in archery. Once he was sent to the hermitage of Wiswamitra to kill the demons who daily despoiled the holy man's offerings. The hermit took the young prince to the court of king Djanaka of the Widehas, where Rama surpassed all his rivals in an archery contest and won the beautiful princess Sita for his bride.

In consultation with his people, the aged king Dasarata has appointed Rama his heir. While preparations for Rama's coronation and attending festivities are begun, however, the king's other wife, Kaikeyi, has reminded him of a vow made to her long ago, in which Dasarata had promised to fulfill anything she might wish. Kaikeyi now demands the banishment of Rama and the coronation of her own son Barata. Heartbroken, the king is forced to keep his vow but dies soon afterward. Rama honors his father's obligation and goes into exile, followed by Sita and his devoted brother

* The synopses of the Indian epics given in this appendix outline their narrative as known in both India and Indonesia. In the transcription of Indian names and words, modern Indonesian usage has been followed.

Laksmana. They wander through the forests and settle at a place called Tjitrakuta. There they are found by Rama's crowned half-brother Barata, who implores Rama to return. Rama refuses but gives his half-brother his sandals to take back to Ayodya, legitimizing Barata's rule in Rama's name.

Thereafter Rama leaves his abode to go deeper into the woods, beyond the reach of his relations and people. With Sita and Laksmana he finds asylum with hermits and saints, including Agastya, who gives him a magic bow. He then settles in the forest of Pantjawati, where with Laksmana's help a cottage is built. Then Sarpakenaka (Surpanakha), the sister of the demon-king Rawana, while wandering in the wood, happens upon Rama, falls in love with him, and tries to win him for herself. Rama repulses her, and when she turns to Laksmana, he mutilates her nose and ears. Seeking vengeance, Sarpakenaka flees to her brother Rawana who orders his servant Maritja to assume the shape of a marvelous golden deer. Sita, enraptured by the sight of the golden deer, begs Rama to capture it for her despite Laksmana's warnings. Rama disappears in pursuit of the deer, leaving Sita in Laksmana's care. But soon they hear Rama's voice calling for help, which is actually Maritja's last cry before he dies, pierced by Rama's arrow. Overcoming Laksmana's protests by unjust accusations, Sita forces him to go to what she believes is Rama's rescue, and she remains alone. Then Rawana himself appears in the disguise of a begging Brahman. After much flattery and an attempt to persuade her to abandon Rama, he grasps Sita and carries her off, soaring into the air as he assumes his own terrible shape of many heads and arms. A brave bird, Djatayu, tries in vain to rescue Sita by attacking Rawana in flight, but is mortally wounded and only manages before dying to tell Rama of Sita's abduction.

The great search begins. Wandering with Laksmana through the dense and dangerous woods and in the Nilgiri mountains, Rama in vain seeks some traces of Sita. Then a white monkey, Hanuman, appears and leads Rama to the king of the monkeys, Sugriwa, who had been deprived of his throne by his brother Subali (Walin, Bali). Rama helps Sugriwa regain his throne by killing Subali with an arrow shot while the monkey brothers are fighting. Out of gratitude, Sugriwa offers Rama his assistance. He orders his monkey armies to search the world for Sita in all four directions. The armies going south are commanded by Hanuman, and Rama and Laksmana join them.

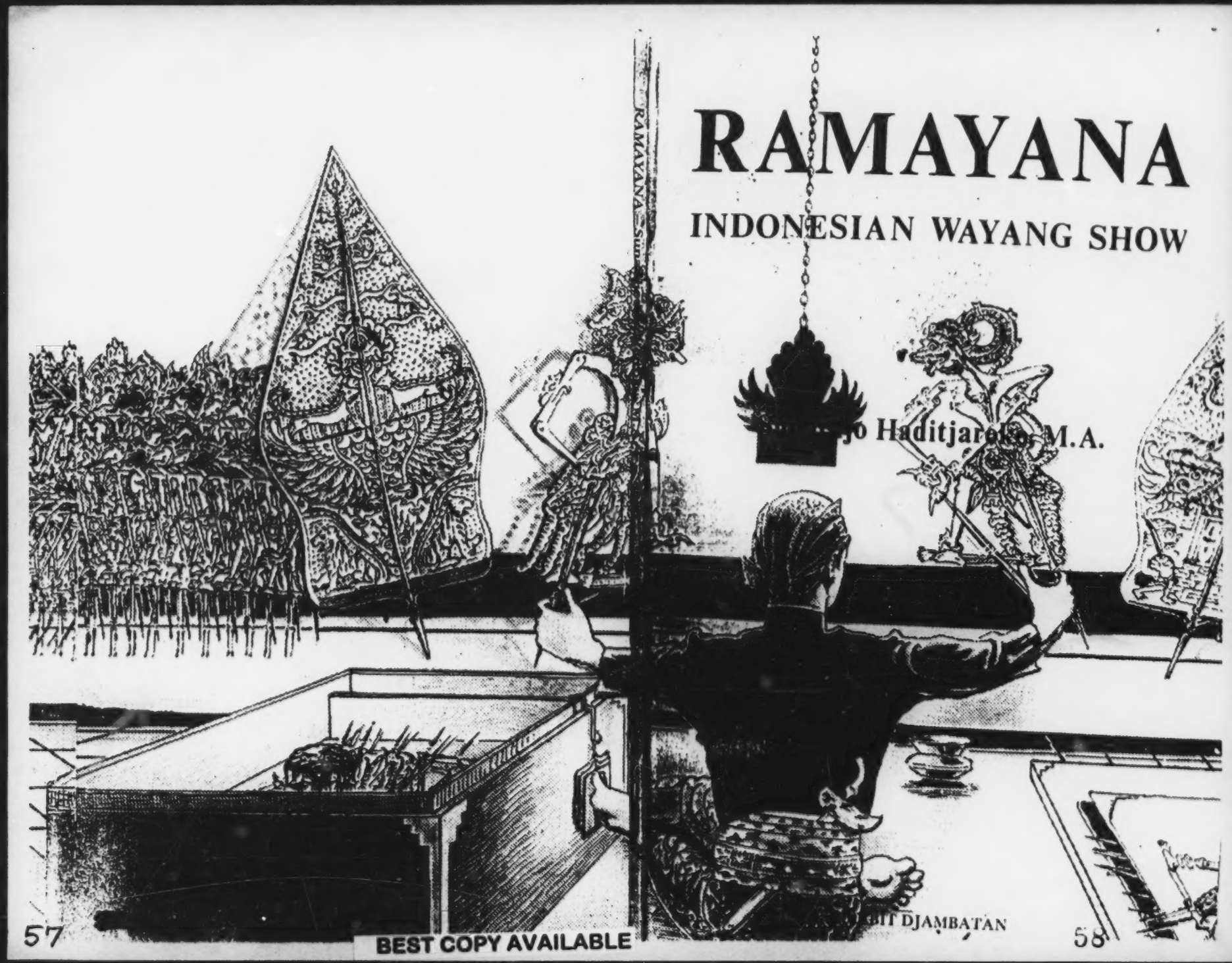
After many adventures and clues obtained from a brother of the bird Djatayu, named Sempati (who lost all his feathers trying to fly to the sun), they reach the shore opposite Alengka. In a daring leap across the sea, Hanuman lands in Alengka for preliminary explorations. He eventually comes to a garden of Rawana's palace, where he discovers Sita. Hidden in the foliage of a tree, he witnesses Sita refusing to yield to Rawana and threatening to commit suicide. After the frustrated king of demons retires, Hanuman sings of Rama and of Rama's coming to Sita's rescue. He is sought out by the captive princess, gives her a token from Rama, and in return receives from her a ring for her husband. Before leaping back to India's coast, Hanuman manages to wreak havoc in Rawana's capital. The demons capture him and set fire to his tail in an attempt to burn him. But Hanuman, freeing himself, jumps from roof to roof and sets houses on fire. His capital aflame, Rawana is alarmed and decides on war. Hanuman then rushes to the sea and leaps back to the mainland.

The monkey armies are then ordered to gather large boulders and rocks which are thown into the sea in order to build a causeway. The armies cross to Alengka, and violent battles ensue. In the end Rawana is slain by Rama with an arrow received from the saint Agastya; Rama and Sita are reunited. But suspicion that she may not have resisted her captor poisons Rama's mind, and Sita is subjected to an ordeal by fire which proves her stainless virtue. Thereupon Rama, Sita, and Laksmana return to Ayodya in an aerial car which had originally been in Rawana's possession.

The triumphant return to Ayodya and Rama's consecration as king, which may originally have concluded the epic, has a melancholy sequel. Sita's captivity in Rawana's palace continues to cast shadows upon her reputation, the previous ordeal notwithsanding. Yielding to public pressure, Rama banishes his devoted wife. She finds shelter in the forest-hermitage of the sage Valmiki. There she gives birth to twins, Lawa and Kusa. The boys grow up under the hermit's care and become his disciples. When, years later, Rama performs the great horse-sacrifice, Valmiki comes to the capital with his two apprentices who day after day chant portions of the *Ramayana* which describe Rama's deeds. Rama recognizes the youths as his sons, and, repentant, he asks Sita to return. But she, having endured too much already, refuses. She appeals to the Goddess of the Earth to receive her and disappears into

a cleft in the opening earth. Rama eventually regains heaven in his original shape of Wisnu.

Of all the heroes of the *Ramayana*, apart from Rama and Sita, the white monkey Hanuman probably enjoys the greatest popularity and a favorite lakon is based on his mission to Alengka (See Appendix III). Other favorite characters are: Kumbakarna, the noble giant, wrongly allied with Rawana; and Wibisana, Rawana's brother who courageously objects to the king's evil intentions.



BEST COPY AVAILABLE

10. Rama Builds a Forest Home for Sinta

Rama was all too keenly aware of what Sinta must be suffering, so he decided to look round for a place in which they could settle comfortably for the remainder of their exile. They found a pleasant open space in the forest, where good drinking water was supplied by a small stream, and where was an abundance of fruits and vegetables. Finally they agreed to settle there and build a hut to protect themselves from the rain, wind and wild beasts. They cut down bamboo for the columns and walls; they used palm-leaves for the roof. To keep snakes out, they built the floor some distance from the ground. Situated under a tall, leafy tree, their little home was well protected from sun and rain.

The days passed quietly and calmly in this new dwelling-place, to which Rama gave the name of Panchawati. Sinta herself was never left alone in the hut, for they never felt entirely free from the threat of danger, which seemed to hover over them like the wings of a mighty eagle. When food was needed, only one of them went to fetch it; the other kept Sinta company.

One bright morning, when Lesmana was away in search of food for the little family, it would occur to Rama that he should make special arrangements in order to keep Sinta out of harm's way. Said he, "Listen, Sinta dear, I want you to realize the possible dangers that may come to us at any time while we stay in this jungle. Therefore I am going to establish a mighty wall, an invisible one, that is, around our home. I tell you, under no circumstances shall you leave it." At these words Rama drew his holy kris out of its sheath, and, after planting its pointed end inch-deep into the ground, he then started

to draw a large circle around the hut. Said Rama again, "As long as you remain inside this magic circle, no harm will ever be done to you!" Sinta took in every word of what Rama had said, and with bated breath she solemnly promised never to go beyond it.

Though life in the forest was not quite unbearable, Sinta often missed the court-ladies who had previously waited on her in the palace. There were often moments when she could hardly manage to hold back her tears. To cheer her up, Rama gave her a rabbit and a wild duck. Whenever he could, he brought her the prettiest flowers he was able to collect. On one occasion, Lesmana brought her a young monkey which he had found neglected by its parents; on another, Rama came across peacock chickens which he had found almost starving. The mother pea-hen had doubtless been killed by some wild beasts. In any case, when they saw Rama, they did not show any fear, but quite happily followed him to his hut. In the course of time the collection of birds and beasts grew into a kind of a small zoo. The task of caring for the new members of the family was entrusted mainly to Sinta, for whom it provided a most absorbing occupation, for the work was interesting in itself, and the little creatures in her charge gave her endless leisure and amusement. For the men, too, there were ample opportunities to keep fit and healthy – game to hunt, hills to climb, and streams to wade through.

Sometimes they even brought home with them honey of wild bees, while fruits in abundance was to be just for the picking. To all appearances then, life in Dandaka had turned out not so harsh as might have been expected.

But alas! How little they suspected the dangers which lay just below the surface of their peaceful existence.

11. Rawana Discovered their Hiding Place

Day followed day in peaceful succession, and month followed month. They hardly realized that thirteen years had already passed. Each new day was bringing them closer to civilazation, back to the happiness that they had long ago forsaken. From now on their minds were filled with plans. How they looked forward to the day when they could leave the forest and live comfortably in the palace once more. But alas! The days of their sufferings had not yet come to an end.

They were unaware that for quite some time now, they had been observed. Their presence in the forest had been discovered by giants who were the subjects of the much dreaded king Rawana, known also as Dasamuka. With his ten frightful faces he was like a bad durian: rough without and rotten within. His bloodshot eyes, his broad, flat nose, his bushy eyebrows, hairy chest and many mouths which resembled caverns, created the impression of a monster from a cruel nightmare. Besides, there were the yellowish teeth, some of which were so long that they almost reached to the cheek-bones. His character was altogether despicable. He was dishonest, cruel and uncommonly greedy. He felt it his right to destroy anything and everything that came his way. He delighted in wicked deeds. The screams of anguish from his victims were music to his ears. In short, Rawana was a completely inhuman, soulless and vicious barbarian.

When the giants reported to Rawana that Panchawati was inhabited, he started licking his dirty lips with delight. And what inhabitants they were! Two of them, he was told, were handsome men, and the third was a woman who was as beautiful as she was graceful. Rawana of course claimed Panchawati as his own. So he decided to go

Rawana

and see the trespassers with his own eyes, because he trusted no one. Now they would suffer at his hands, he thought, and how much enjoyment he would get out of it! Rawana then took to the air and it was not long before he was circling above Panchawati.

14. Rama is Lured Away

So Sinta and her brother-in-law were left alone waiting for Rama to come back. They prayed to Sang Hyang Wenang, the Almighty, that Rama should be allowed to return safely to them with the prize. Minute followed minute and hour followed hour, but Rama did not come back. The deer seemed to have wings, so swiftly and lightly did it move along. Gradually Rama became suspicious and feared that he might be the victim of some clever trick. It had become evident to him that he was being deliberately separated from the others. Rama himself was getting weaker and weaker; his movement slower and heavier. "No," he said at last, "I shall never be able to catch her alive." Thereupon he took careful aim with his arrow. There was a sudden flash and the animal dropped to the ground. Rama dashed forward to seize his prey, but what strange sight was this that met his eyes? On the very spot where the deer had fallen, an elderly giant now lay writhing and twitching with pain. The arrow had torn a fatal wound just beneath the left shoulder. Yet even in the few moments of life that were left to him, he drew a last great deep breath into his lungs, and, summoning all his remaining strength, in a voice that sounded uncannily like Rama's own, gave out a long, urgent cry of distress: "Help! Help! He. .lp!"

Meanwhile, at some distance from the spot where Rama was now standing, Sinta and Lesmana were patiently awaiting his return. But as the shadows of the trees grew longer and Rama still failed to return, Sinta became apprehensive, and began to weep. "What can have happened to Rama? Surely he cannot have lost his way? He must be in danger. Maybe he is hurt, or perhaps, perhaps even . . ." Here

her voice failed her, for she could not bring herself to utter the dreadful fear that was in her mind. But what was that? She pricked up her ears, for she thought she had heard Rama calling for help. "Lesmana, can't you hear something? Wasn't that Rama shouting for help? Do go to him, Lesmana. Run as fast as you can; otherwise you may be too late to save him."

Lesmana tried to soothe her, assuring her that the sound that had reached them could only have been the cry of some wild animal, reminding her how brave his brother was and of what powerful build, and adding that he had never been known to come off worse in any trial of strength and valour.

But Sinta, almost frantic with anxiety, would not heed his words. Again she urged him to make haste and go to his aid, but still he would not leave her. Finanlly, in desperation, she taunted him, "I know what the trouble is," she cried, "you . . . you want me, don't you?"

This accusation was more than Lesmana could endure. Her scathing words stung him into action, and he replied, "Look, Sinta, you know perfectly well that Rama made me promise not to leave you under any circumstances. If you yourself insist that I should break that promise, very well, I'll go. But take good care of yourself. See that the door is safely locked, and don't come out again on any account until Rama and I get back!"

So saying, he turned and sped away in the direction from which the call for help seemed to have come.

15. Sinta Kidnapped by Rawana

Sinta felt relieved that Lesmana had gone to the rescue. But what if he arrived too late? Lesmana himself might get into serious trouble. Oh, how she wished she had never been so foolish as to ask Rama to catch the deer. Now she could hardly forgive herself for such a childish whim. She trembled to think that both men might get killed. And what would become of her, a defenseless girl, alone and unarmed in the forest? And there she was, waiting behind locked doors, unable to do anything.

Then, all at once a blast of wind came to shake the hut. The sky which a moment before had looked clear and bright, quickly became dark and gray. At short intervals the lightning flashed; big drops of rain began to fall. And through the openings in the roof Sinta noticed how unnaturally bright the lightning was. There was something mysterious about it. Then, before she realized what was happening, somebody appeared outside the hut. It was an old man with a bent back, leaning on a rough wooden stick.

"Is anybody at home?" he enquired in a feeble voice. "Please allow me to shelter here until the rain stops."

Sinta was actually panic-stricken, but she pretended not to be afraid. She greeted the old man politely as every noble lady should. She remembered Lesmana's advice never to leave the hut. So she remained within, and invited the stranger to enter. In a flash, she realized her mistake, but too late! When she saw how the old man's eyes flashed and rolled so fearfully in his head, her lips lost colour and her blood ran cold. She could not help thinking of an old sheep with the eyes of a tiger. Stranger still, the weak voice changed into a

vigorous one when he said, "Madam, you may not know that this part of the forest is very dangerous. Now that you are here alone, you are in grave danger. Why do you stay here? Who are your companions and where are they?"

And when Sinta told him what had happened, the old man smiled broadly, displaying long, pointed teeth, most unusual in an old man. This gruesome sight made Sinta shudder. Sinta gathered her long, flowing hair about her, and prepared to make good her escape, but the old man stopped her, saying, "Don't run away. Come with me. I shall be able to help you."

Then something happened that almost made her swoon. The old man disapperared and in his place stood a towering giant with ten faces. "Don't be afraid, Sinta. Allow me to intruduce myself. You've been talking to Rawana, King of mighty Alengka. To be quite frank, I must confess that I've been wanting to meet you for some time, and now I've come here specially to escort you back to my palace."

Sinta, though almost beside herself with fright, managed to keep her voice steady as she replied, "I'm afraid I couldn't possibly go with you. Surely you must know that I am married to the heroic Prince Rama, who is destined one day to rule over the great realm of Kosala."

"But Rama is dead," retorted Rawana, with an evil leer on each of his ten faces. "My brother Maricha has just killed him. Didn't you hear his final screams? It's no use your waiting for him. You had much better come with me. I can make you the wealthiest queen in the world."

Sinta fell into a swoon. When presently she recovered consciousness, she found herself being carried through the air at a fantastic speed, and on glancing downward, she could just catch a glimpse of the familiar mountains, ravines, and forests of the land she had grown to love vanishing into the dim distance behind her.

28. Hanuman Bridges the Strait

Hanuman was quite content with the outcome of his mission, for he now had a much clearer idea of how that old reprobate Rawana could be defeated. The first blow, he told himself, was half the battle, and he knew how destructive that first blow of his had been; but now, since he could imagine how ancious Rama must be to learn what had happened, he lost no further time in returning to Guakiskenda.

On hearing that Sinta was alive and well, Rama was moved to tears of relief and thankfulness, and he was even more delighted to discover that there was a good chance of his being able to release her from the clutches of the odious Rawana.

So greatful indeed, was Rama for all that Hanuman had done that he decided to adopt him as his own son and to confer upon him the name of Ramadayapati. Such an honour was more than Hanuman had ever expected and left him almost speechless with happiness.

Sugriwa was better than his word. Not only did he keep his promise to provide a powerful army, but, to Rama's immense gratification, he also offered to take part in the campaign himself. Moreover, as everyone who could bear arms was eager to join them, there were enough well-trained soldiers to make up seven army corps, under the command of Rama, Lesmana, Sugriwa, Hanuman, Hangada, Hanila and Jembawan.

The morale of the troops could scarcely have been better, for all were looking forward with keen anticipation to the battle that they hoped would be decisive. Here at long last was their opportunity to put an end to Rawana's career of crime. The wanaras had more than enough of his insensate cruelty; now, they felt, the tide was beginning

6.

to turn in their favour. Rama issued orders that no time should be wasted and that preparations should go forward both by day and by night.

At last came the date fixed for their departure. What a noble sight it was to see seven armies of seasoned troops, eager to engage the enemy, and conscious of the rightness of their cause, moving southward in close column with Hanuman marching at their head to guide them! Each army had its own colourful uniform, its own bold ensigns and bravely fluttering pennants, their bright weapons glittered and glinted in the fresh morning sunlight, and the earth shook with the rhythmic sound of their rapid, inexorable advance.

When they reached the coast, however, their steady march was brought to an abrupt halt, for there ahead of them the sea surged and boiled, in a fury of pounding surf through the strait that separated Alangka from the mainland. How were they to cross? To bridge that formidable chasm seemed quite out of the question, for, though the sound that lay between them and Alengka was by no means wide, the violence of its currents and the sharpness of its cruel, jagged rocks would spare neither man nor beast nor boat. For a moment, even Hanuman was at a loss. But then he recalled the saying

'By mutual confidence and mutual aid
Great deeds are done and great discoveries made!'

Here, then, was the solution! Was it not true that countless droplets of water combined to make a mighty ocean? And could not a host of fearless wanaras conquer this narrow arm of the sea? A road must be built across it, and without delay. He himself would set the pace.

At once he picked up a huge boulder and hurled it down into the raging waters. Following his example, the whole mighty host set to work with a will, and, as there were plenty of suitable materials strewn along the coast, their task proceeded without pause, everyone lending a hand.

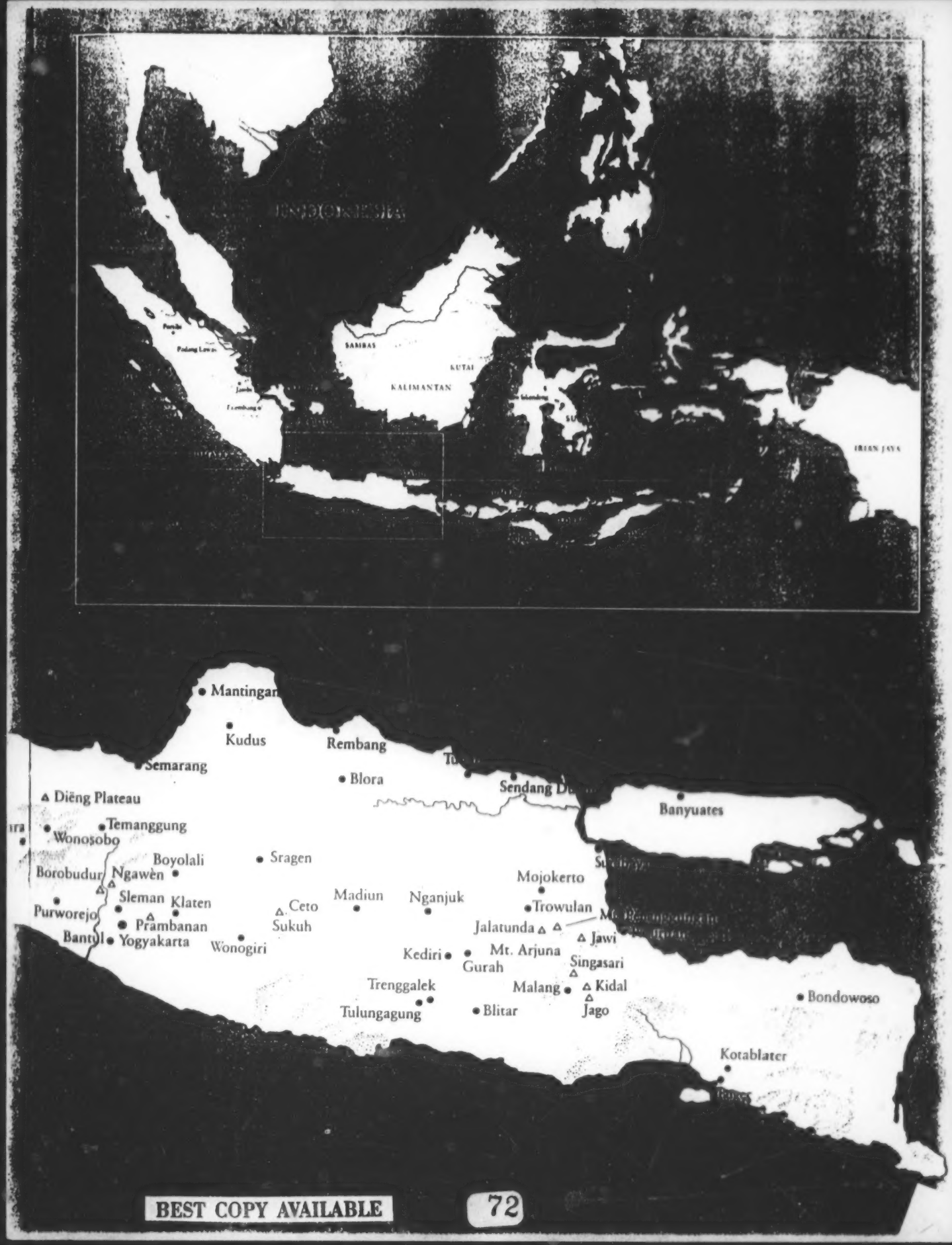
Massive stones were sunk into the water. Tall, stout tree-trunks were driven into the sea-bed as piles, or lashed together with strong, flexible tendrils to serve as guiding-lines or as pontoons. Shale and shingle, rocks and boulders, were poured or plunged in an orderly pattern into the swelling surf, and, slowly but surely, from the hard

68

materials that had lain to hand in the nearby woods and among the craggy cliffs, a mighty causeway began to emerge. Incessantly, without rest, they toiled for seven whole days and seven long nights, until at last their gigantic project was complete, and a viaduct rose sturdy and strong above the battering waves.

From the menace of nature, their willing cooperation had snatched a heroic victory. The strait had been conquered, and the way now lay clear for the seven armies to enter the mysterious kingdom of Alengka.

BEST COPY AVAILABLE



BEST COPY AVAILABLE